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Weekly Review OF THE World's Music

Forty-Second Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXII—NO. 20

NEW YORK, THURSDAY, MAY 19, 1921

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Chicago, Ill., May 14, 1921.—John McCormack broke all known records for concert receipts in Chicago, when he appeared at the Auditorium on Tuesday evening, May 10, the amount collected for seats totaling over \$80,000. The audience which listened to the great tenor at the Hippodrome in New York a few days before was larger than the one at the Auditorium, due solely to the fact that the Hippodrome has a larger seating capacity, but by reselling and auctioning seats, the fabulous amount above named was collected. John McCormack has a generous heart and his efforts for the cause of Ireland is another proof of his generosity. His triumph was unbounded and justly so.

GALLI-CURCI AT AUDITORIUM.

The Auditorium was again packed from pit to dome with some 500 seats placed on the stage, when Galli-Curci made her last appearance of the season Sunday afternoon, May 8. In glorious voice she delighted her innumerable admirers. She was ably assisted by Homer Samuels, who played artistic accompaniments.

MAGUENAT MARRIES.

The MUSICAL COURIER is in receipt of a card of invitation to the wedding of Alfred Maguenat, the well known baritone of the Paris Opera Comique and for several seasons one of the foremost baritones with the Chicago Opera Association, to Louise Violet. The wedding took place in Monaco, April 20. Congratulations to the newly weds!

CHICAGO MUSICAL COLLEGE CHANGES ITS PRIZE POLICY.

What is clearly a radical change in the matter of prize giving has just been effected by the Chicago Musical College. This institution, which is stimulating the competitive spirit of students, has accomplished such remarkable things with the Mason & Hamlin grand piano contest, the Cable piano contests, the Lyon & Healy contest for a violin, and with its own contest for a free musical education for vocalists, has abolished the diamond and gold medals in its advanced classes in the piano, violin, vocal and expression departments, and instead of a diamond medal for the first prize winner it will give a scholarship of \$300. Instead of the gold medal for the second prize winner, a scholarship of \$100 will be awarded, and instead of the honorable mention which formerly was given to the contestant who came in third in the competition, a scholarship of \$50 will be presented.

The excitement which this departure from the policy of more than half a century aroused among the multitude of students in the classes of the Chicago Musical College was phenomenal. From morning until evening the bulletin board on the third floor of the institution was besieged by students eager to read the information concerning the contest and the rules that had been made to govern it.

The plan of giving medals in the preparatory departments of the institution will be still adhered to.

The final examinations in musical theory and history in the Chicago Musical College took place this week. Geraldine Massey, student of Maurice Goldblatt, was soloist with the Sinai Symphony Orchestra, May 4, and at Ravenswood Congregational Church, May 5. Mrs. Walter Brahm, student of Alexander Raab, has lately brought great honor upon herself and upon her teacher. She was the winner of the second prize of the Lake View Musical Society, the winner of the state of Illinois competition of the National Federation of Music Clubs as well as of the district competition of the same organization, and she was one of the three contestants selected to play at the Chicago Musical College competition for the Mason & Hamlin grand piano in Orchestra Hall, May 2. Dorothy Bowen, student of Mrs. Herdien, sang a program of songs at Lowell, Indiana, May 6. There was no concert given by the Chicago Musical College in Ziegfeld Theater Saturday morning, as the hall was filled with students taking the final examination in harmony, counterpoint, canon and fugue. The concerts will be resumed with a program, given May 21 by students in the piano, vocal and violin departments.

LAKE VIEW MUSICAL SOCIETY'S ANNUAL LUNCHEON.

The Lake View Musical Society held its annual meeting May 9, at the Parkway Hotel, which was a business meeting and election of officers, at twelve o'clock. Luncheon was served at one o'clock, followed by a concert given by active members and assisting artists. Carol Robinson,

Marion Lychenheim, and Mrs. Violet Holmes-Tidy gave their own compositions.

M. WITMARK & CO. SONGS.

Louise Fernald, soprano, used Vanderpool's "Values" on a program given before the W. A. I. A. C. last week with much success. She also had a place on the program at the Actors' Benefit Association performance given at Cohan's Grand Theater, Sunday, May 8, when she sang Geoffrey O'Hara's "I Would Weave a Song for You."

Betty Baxter, contralto, is using "Kiss Me Again" at the Ascher Theater, May 9 and 10.

At the Stratford Theater next week, Johanette C. Kann, contralto, will appear using Ernest C. Ball's "Who Knows?"

NATIONAL FEDERATION OF MUSIC CLUBS HONORS MIDDELSCHULTE.

The National Federation of Music Clubs has honored Willem Middelschulte, the eminent organist, in awarding

1200 ATTEND SECOND N. Y. S. F. M. C. CONVENTION

Rochester Proves an Excellent Host—Marguerite Sylva, Maud Morgan, Guy Maier and Lee Pattison Heard in Recitals—Excellent Speakers and Worth While Discussions a Feature of the Programs

Rochester, N. Y., May 12, 1921.—Twelve hundred music teachers, musicians, students and persons interested in the advancement of musical art came to Rochester this week to attend the second annual convention of the New York State Federation of Music Clubs. It was the most notable gathering of music devotees that ever assembled in Rochester and was considered a significant indication of the place that the city will occupy in the world of music upon the completion of the Eastman School of Music, now in course of erection and which already numbers in its roster of teachers and directors some of the most famous names in contemporary musical art.

The convention was opened on Tuesday morning in the ballroom of the Seneca Hotel by Mrs. Julian Edwards, president of the Federation, who made a plea for greater recognition of music in the public schools, where she said it should occupy the same plane as reading, writing and arithmetic. She explained that it was not her idea that every pupil was an embryo artist, but merely that the beauties of music and the ability to appreciate them should be instilled into the child mind just as the beauties of literature are now presented.

"Beyond this general training in the schools," said Mrs. Edwards, "it is not so much musical scholarships that are needed as opportunities to hear the world's great artists."

She related incidents of talented young musicians who have devoted years to acquiring technical training and repertory and who were forced to abandon their hopes of an artistic career because they could not find the opportunity to make themselves heard. Mrs. Edwards pointed out that there was an opportunity for the musical clubs to provide a field in concert and recital where such artists could appear for the benefit of school children.

The second speaker at the opening session was Mrs. Frank A. Seiberling, president of the National Federation of Music Clubs, who dwelt on the value of concerted action on the part of musicians to help make America a musical country, discarding all selfish interests and working for the advantage and advancement of musical art. This, she declared, is the fundamental aim of the organization of which she is president.

Mrs. Frederick Abbott, second vice president of the National Federation, gave a brief talk on state extension work.

TUESDAY AFTERNOON, MAY 10.

In the afternoon a recital was given for the delegates by Marguerite Sylva, mezzo soprano, and Maud Morgan, harpist. Miss Sylva's program comprised songs by Fontaneilles, Koehlin, Messager, Fauré, Rachmaninoff, Heckscher, Kraemer, Gaul and Cox, besides a Spanish folk song and the "Habanera" from "Carmen." The harpist's numbers included works by John Thomas, Hasselmans and Oberthure. Before singing Miss Sylva spoke briefly.

"Among the people in this wonderful America," she said, "there are opera singers who are jobless. There has been a lot done for starving Chinese, but whether a starving Chinese or a starving opera singer, I ask you, is it not just as pathetic? Help music everywhere. The more you have it around you, the better you will be and the happier you will make others. We opera singers sacrifice everything, but for one thing, that we may perfect our art. We have an opera club in New York City. We want an opera house in every large city in the country. You wouldn't have to have \$2,000-a-night artists from abroad. You have plenty of your own just as good. You Americans feel you must get everything that is good from abroad. America has the material. It has everything. The only mistake I ever made was not to be born in America. But I have married twice, and both times American, and if I have to marry again, it's going to be an American."

TUESDAY EVENING, MAY 10.

On Tuesday evening one of the most important musical events of the convention took place in the two-piano-recital by Guy Maier and Lee Pattison, whose remarkable synchronism of the two instruments into one artistic unity won delighted acclaim and marked a high spot in local concert history. The two artists played for the first time a new arrangement by Harold Bauer of the Bach fantasia and a fugue in A minor, following it with the Saint-Saëns variations on a theme by Beethoven. Then came a concert piece in B minor by Ropartz, the Saint-Saëns scherzo, op.

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NINA MORGANA.

Whose steady progress as a recital and operatic singer is a source of gratification to all those who are ambitious for the future of American artists. She has been reengaged for another season at the Metropolitan. A romance of four years will be brought to a climax in the near future when Miss Morgana will become the bride of Bruno Zivato, secretary and friend of Enrico Caruso. The public announcement of the betrothal was made recently, and the attention given it by the press all through the country shows a nationwide interest in this charming prima donna.

him the first prize for the best composition for organ. This new work, "Chromatic Fantasia and Fugue," will receive its first presentation at the biennial convention in June and will be played by the composer. As recitalist, Mr. Middelschulte has been constantly in demand. Recently he appeared in organ recitals at Milwaukee (Wis.).

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Pilgrim Tercentenary Festival Called Off

The Pilgrim Tercentenary Music Festival, which was to have been held at the Boston Arena during the present week, has been abandoned owing to lack of public interest. Up to last Wednesday the sale of tickets totaled approximately \$4,000, averaging about two hundred people for each performance. Evidently Boston is not to be tempted with music orgies of this nature, even when the attractions enlist a chorus of 1,000 voices, an orchestra of 120 players, a ballet of 100 dancers and famous singers from the Metropolitan and Chicago Opera companies.

The promoters of this project called the Festival off last Wednesday afternoon. Purchasers of tickets may have their money back at the offices where they bought them. The loss to those who backed this scheme is estimated at \$8,000. The managers were Samuel Kronberg and Raoul Biais.

CONCERNING CHAMBER MUSIC

Festive and Otherwise A FREE FANTASIE

By Edgar Stillman Kelley

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IMPROVING one's mind by means of serious reading while swaying in a shady hammock to ameliorate a temperature of 90 degrees is accomplished with less facility than might be expected. If one's semi-somnolent speculations deal with the ever recurrent problems concerning labor and capital—whether justice will be meted out to the producer, and whether his omnivorous appetite can ever be sated—an interruption is agreeable. When, therefore, this interruption comes in the form of an invitation to attend a series of events, such as was given at a recent Berkshire Chamber Music Festival, the digression is doubly welcome. The mind experiences a sense of exhilaration on being relieved from the contemplation of those Atlas burdens that threaten the physical and mental welfare of our political economists. The fancy is at once set free, and invokes pleasant memories of chamber concerts enjoyed in the past, while the program of a group of such entertainments, served consecutively, furnishes a theme that stimulates the desire to indulge in improvisation.

To begin with, the origin of the term "chamber music" is frequently lost sight of and seems like a misnomer when compositions originally planned for a chamber, or hall of moderate size, are given in an auditorium of symphonic magnitude. If it be well filled, it gratifies the business manager—but how about the composer and his intentions? His fortissimos come out mezzo forte; his fortes are reduced to piano; while his pianissimos are barely audible. The dynamic factor goes by the board, the sound being so greatly diluted that the electric current between performers and listeners is broken. The general result reminds me of an experience of mine on a visit to Niagara Falls. As I strolled along the precipice enjoying the ever unfolding view, I suddenly caught sight of a large crowd about a mile distant. I asked the cause of this gathering and was told that "Mlle. Spelterini was crossing the chasm on a tightrope." I then noticed a tiny speck of scarlet midway between heaven and water. I contemplated the performance calmly—intellectually, as it were—but felt no horror thrill, such as was doubtless enjoyed by those at the rope ends.

This emotional loss comes to mind when I see a string quartet struggling in a mammoth hall. On the other hand, I recall the performance by artist friends of Schubert's C major quintet in a private dwelling. How we reveled in those volumes of tone! And yet I dare not dwell upon such luxuries. It was glorious—but a dissipation.

As a beautiful instance of adjustment between tone producing media and auditorium, I must mention a performance of the Parisian Société des Instruments Anciens. In a room holding some 300, the relative values of quinton, viole d'amour, viole de gambe, clavicin, etc., were obvious, and came out with just regard to their respective tone tints and carrying powers.

A melodious sonata by J. B. Borghi (1740) for viole d'amour and contrabasse proved amply sonorous in spite of the meager instrumental material. A gavotte for clavicin by Handel, a sonatine for contrabasse by Marcello (1690), "Plaisir d'Amour" and "Tambourin," for viole d'amour, by Martini (1780), were likewise effective, and the entire concert, with its quaint suggestions of wigs and wax candles, left us all in good humor.

At the same time, we must admit that this program does not suggest to us exactly what we now regard as "chamber music." Ask a dozen music lovers the meaning of the term and eight or ten will mention "string quartet" in the reply. Haydn being the traditional father of that form, as well as of the symphony, must have had his reasons for employing four instead of three, five or any other number of members when forming this typical group.

The student is familiar enough with the fact that the majority of his harmony exercises are in four parts, as are also the most satisfactory examples in counterpoint. One is early taught that the outline of all harmonies may be at least suggested by four voice parts, and one can apply this thumb rule to our modern scores with singularly interesting results. It is even contended that the average listener is incapable of following more than these four simultaneous voice movements. Granted an organ point thrown in here and there for good measure, and this asseveration would gain in predicability. I have listened with care to those highly complex passages in Act II of "Tristan and Isolde," after cautiously studying the orchestral score, but the weavings of the inner parts are practically inaudible as such. The memory of the score gives a mental pleasure, perhaps, and the effect as a whole is delightful, but is suggestive of moonlight shimmering upon waving tree leaves rather than a highly wrought polyphonic structure. This is doubtless the ultimate effect desired, but some of the rarest melodic lines are lost, and similar effects might have been achieved with far less cost to composer, conductor and executants.

The student who entertains doubts as to the value of counterpoint will

do well to compare these pages with those of Wagner's imitators, for he will find that this one act in itself will stand as a monument to the master's remarkable sense of the beautiful, and also to his hyper-acute artistic conscience.

I cannot refrain at this point from calling attention to the little known relationship of Wagner and Schumann, the two most original German composers since the days of Beethoven and Schubert. In spite of the different fields of their respective activities, their ideals, in regard to melodic charm, harmonic richness and rhythmic novelty, were more akin than would appear from the incidents usually quoted in musical histories. Had there not existed some bond of sympathy between them, Wagner would certainly never have been a regular contributor to Schumann's "New Journal for Music." It is apparent from their early correspondence that each sought with almost pathetic eagerness to gain the confidence and approbation of the other. Had their friends left them to themselves, they might have been more successful than was the case, as shown in the sequel.

In a letter to Schumann, Wagner expresses his interest in the former's setting of Moore's "Paradise and the Peri," and writes that he himself had already considered the musical possibilities of the poem, but could conceive no fitting form for the theme. Then, in one of those violently impulsive outbursts in which he sometimes made concessions, so curiously at variance with the traditional trend of his ideas, Wagner adds, "You are right! The concert hall as you have it arranged in Leipzig is the only place of refuge for musical art. In the theater I almost despair in spite of my past successes. Whereas those who assemble in the concert hall represent pretty much one and the same class of earnest listeners, the theater audiences are too heterogeneous. What rubbish is not applauded on these cursed boards! Can one take true pride in triumphs of this sort? Hardly."

Not long after Wagner wrote his friend, Kittl, inviting him to come to Dresden and hear the above mentioned work of Schumann, which he declares to be "an interesting novelty."

Hans von Wolzogen says: "Special emphasis has been laid on Wagner's opposition to Schumann. In this respect the true state of things is laughingly reversed. The Schumannites were the most blind and violent enemies of Wagner—who, on the contrary, recognized in Schumann the genuine artist." As a mark of distinction, he was one of the very first to receive from Wagner a printed orchestral score of "Tannhäuser."

That Wagner was not out of touch with chamber music is evident from his warmhearted appreciation of Schumann's virile quintet, op. 44. He writes (Dresden, February 25, 1843): "Your quintet greatly delighted me. I begged your wife to play it twice; the first two movements haunt me in the most vivid manner. With another hearing of the fourth, I might like it better. I see whither your ambition leads you. In that direction I too would go; indeed, it is the only salvation—Beauty!" Yet another phase of chamber music that interested the creator of the great music dramas was Beethoven's C sharp minor quartet. In a letter Wagner refers ecstatically to Liszt's rendering or "recomposing" the same at the piano, while in his essay on Beethoven this work stimulated in an extraordinary manner his philosophic muse.

dering or "recomposing" the same at the piano, while in his essay on Beethoven this work stimulated in an extraordinary manner his philosophic muse.

Schubert, who had an opportunity of hearing one of the first performances of this path making quartet, was powerfully affected. Acquainted with the master's afflictions, the younger composer must have felt keenly that strange quality that colors the later opus numbers of Beethoven. This weird tonal tint resulted from the tantalizing combination of unparalleled technic, lofty imagination and an infinite longing, fettered to physical impediments, that precluded the possibility of attaining his highest ideals.

The wide sweeping curves described by the voice parts betoken surely an effort to obtain new tone combinations—but, cut off as he was from the physical world, the world of experiment (and he ever loved to stimulate his imagination through improvisation), he rarely ever touched the harmonic qualities and the melodic richness which are so pertinent in the "Appassionata" sonata, the F major quartet, op. 18, and the symphonies of the middle period. That the novel elements in Schubert's works interested Beethoven is proven by his friendly query: "How did you happen to hit upon this?" referring to certain passages in Schubert's op. 10, four hand variations.

Whatever Beethoven's disappointments may have been in contemplating these works, written in a sort of spiritual vacuum and from a wholly intellectual standpoint, they have served as a great stimulus to later composers, some, like Wagner, emphasizing the positive qualities, others laying chief stress on the negative.

It is interesting to find two products of this later period on a Berkshire festival program, the quartets, op. 132 (A minor) and op. 135 (F major). These works are excellently complemented by one of his happiest earlier efforts, the septet in E flat, op. 20. It forms, by the way, a worthy finale to three days of serious music making. In Walt Whitman's "Specimen Days and Collect" one finds a startlingly deep intuition of the import of this strong musical outburst. Haydn admired the work, but Beethoven himself in later life tired of it, possibly because he was interested in other forms and modes of expression, or he may have too frequently heard this masterpiece, for even a composer does occasionally get too much of a good thing. Be this as it may, the septet is far more satisfactory and significant than either of his first attempts at concerto or symphony.

It would be interesting to learn if Whitman became familiar with Beethoven's almost symphony at the chamber music soirees instituted by William Mason and Theodore Thomas in 1855. In his "Memories of a Musical Life" Dr. Mason describes this successful venture, and it is worthy of note that in the initiatory program (November 27 of that year) the D minor quartet of Schubert was given, and "for the first time" the fantasia impromptu, op. 66, by Chopin, and the Brahms trio for piano, violin and cello, op. 8. That the Chopin novelty was so belated was due to its appearing posthumously; the composer, not having regarded it worthy of his reputation, requested his friends to destroy it along with other pieces he had discarded.

Dr. Mason writes that it was considered necessary in the early days to have vocal numbers interspersed in their programs, but that later the public was able to enjoy purely instrumental music. This brings us to observe that the entire Saturday morning concert of the festival is devoted to "vocal chamber music." Not, of course, entire movements in minuet, rondo or sonata form sung à cappella, but solos accompanied by string quartet—to which at times two flutes and two clarinets are added. The character of the works, springing from the style of Purcell to that of Stravinsky, suggest the love of violent contrast, which one often finds today, where the archaic and the ultra-modern set each other off.

And this allusion to the ever evanescent epithet—modern—brings to mind the time when Wagner was the modern of the moderns. During the 80's and 90's he reigned supreme in this country, and his influence was anything but conducive to the cultivation of chamber music. So convincing are his harmonic themes, so stimulating is the effect of his orchestration, so compelling the sweep of his melodies, and so magnificent his modulations, that blasé habitués of the opera experienced emotions they had long since forgotten, or perchance never known. Rejoicing in their rejuvenance, they wished to hear nothing but Wagner, and some even felt that "no one else had a right to compose."

In the symphony hall the effect was similarly characteristic. The orchestra from the time of Haydn and Mozart had gradually grown, until the threefold woodwind of "Lohengrin" was an accepted thing. But when the entire "Nibelungen" outfit was brought upon the concert stage, minus the mollifying mediation of the festival house screen, there was

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LEIPSIK FAIR PROVES GALA OCCASION

Seven Special Operatic Performances Given, with Helene Wildbrunn, of the Berlin State Opera, and Herman Weil, Formerly of the Metropolitan, as Guest Soloists—
Nikisch Season Ends—Jenny Skolnik, American Violinist, Makes Successful Debut—Other Concerts

Leipzig, March 30, 1921.—The number of special performances, both in opera and concert, occasioned by the annual Leipzig Fair, was a very large one this time. The Leipzig Opera arranged seven gala productions—"Tannhäuser," "Tristan and Isolde," "Oberon," "Fidelio," "Othello," "Madame Butterfly" and "Walküre." In two of them, "Tristan" and "Othello," celebrated guests took part. Helene Wildbrunn, of the Berlin State Opera, sang Isolde; Curt Taucher, of Dresden, was the Tristan, and Hermann Weil, formerly of the "Metropolitan," the Kurwenal.

HELENE WILDBRUNN A FINE ISOLDE.

Helene Wildbrunn as Isolde was the clou of the evening. I do not hesitate to say that Wildbrunn sings Wagner in a manner that is of fundamental importance. Her performance can only be fully recognized when one remembers that the art of Wagner singing is passing through a severe crisis in Germany. The war which we have lost reacts very powerfully on questions of a purely artistic kind, as will be seen.

To sing Wagner in the decades before the war meant continuous use of chest voice, with recourse to all vocal means within one's range of capability; the border line between singing and screaming or shouting was often hardly recognizable. A typical "Wagner singer" of former days may perhaps have sung for ten years or so, after which he had earned sufficient money to spend the rest of his days as the master of a beautiful country estate. Every now and again he would appear in some favorite role as guest, to remind his listeners of how finely he had once been able to sing! At best, his deepest impression was produced by his technical finish.

Today Germany has become so impoverished and an opera singer's income has risen so slightly in comparison to the depreciation of the currency that no one dares to make so extravagant a use of his vocal gifts as of yore. The general desire is to preserve the voice and keep it fresh as long as possible. It is therefore a vital question for the future of Richard Wagner's art whether it will be possible to interpret his works as they should be rendered without a violation of those rules of song that govern the care of the voice.

The manner in which Helene Wildbrunn carries through the part of Isolde supplies an affirmative answer to this query. She combines splendid vocal cultivation with thorough conception of style. Not a single effective point in all this gigantic role is lost, and in the second act all the lyrical parts float in a sea of beautiful sound. Truly an achievement that points toward the future!

The Second Fair performance with guests introduced to us in Verdi's "Othello" tenor shading, Josef Mann, also of the Berlin State Opera, who, it must be confessed, did not meet in Leipzig (where one still remembers Jacques Urlus in his prime as Othello) with the success his well conceived interpretation deserved. The chief honors of the evening were carried off by the excellent Iago, Hermann Wiedemann, of the Vienna State Opera, for whom, it is true, Leipzig has no equivalent.

NIKISCH SEASON ENDS.

The last Gewandhaus concert of the season was a Beethoven-Brahms evening. Nikisch conducted the "Leonore" overture No. 2 and the "Eroica." We have become thoroughly familiar with Nikisch's conception of

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LONDON OFFERS LITTLE ENCOURAGEMENT TO SUMMER CONCERT GIVERS

Lawritz Melchoir and Holger Hansen Give Joint Recital at Wigmore Hall, Featuring Swedish Student Songs—Lamond Scores Success with Scriabine Sonata—Coates and His London Symphony Give Fine Program—Edward Clark's Novel Offerings

London, April 9, 1921.—When Lamond played Scriabine's sonata-fantasia, op. 19, at his recital in Queen's Hall last Saturday afternoon I never realized before how much Scriabine suffers from the attention of his friends. Lamond, who is generally considered here to be primarily at his best in Beethoven, played the Scriabine sonata with the same clearness of phrasing and gradation of climaxes he puts into his Beethoven playing, with the result that the sonata was musically interesting from first to last. Yet how often do I hear this Scriabine music played by immature enthusiasts who can interpret it no better than they render satisfactorily the familiar works of Beethoven and Chopin. No doubt the compositions of Chopin were badly presented to the public in the early days by pianists who felt the beauty of the music but did not express it clearly to the public. Probably all readers of musical history have wondered at the denseness of the hearers who could make nothing at all of the music of Chopin and Schumann some seventy-five years ago. Perhaps a few years hence the musical public will wonder why Scriabine was not heartily accepted by everybody in 1921. The reason will be that there were too few pianists to play this new music intelligently. In my opinion, at least, Lamond made the Scriabine more attractive to his public last Saturday than the Beethoven sonata, "Les Adieux, L'Absence, Le Retour." He also demonstrated his extraordinary virtuosity by playing Alkan's C minor "Etude en mouvement semblable et perpétuel" at a tremendous pace and without a slip or trace of blur. I do not believe I ever heard more remarkable finger work.

Lamond might make more effect on the general public if he showed a little touch of excitement and emotional stress, especially at the end of a great feat of execution. The deliberate calmness and strict time in which he plays the final chords of a rhapsody, or fugue, or sonata, or nocturne, always seem emotionally wrong to me. He should be carried away at least a little bit by the music. But no; this infallible pianist never descends from his judicial heights. Perhaps that is why he could make Scriabine so plain and reasonable.

UPON TASTE.

An American composer wrote to me from New York a few days ago and expressed the opinion that I was not a modernist in my musical tastes. Naturally, I cannot waste space in these columns to describe my musical tastes, but I think it important to bear in mind that when we refer to the classics, or to much of the music which is not very modern, we mean music which has been selected and preserved from the oblivion that has claimed the majority of the older compositions. When we listen to the latest modern music we have to endure very much rubbish as well as a few masterpieces, because this new music has not yet been threshed by the flail of time. There was just as much rubbish written in the days of Bach, in the days of Beethoven, in the days of Chopin, as in the days of Scriabine. Fortunately, the old rubbish has been thrown overboard. But unfortunately, the modern rubbish claims attention as strongly as the modern masterpieces claim it. That is why so many older musicians appear to be unfriendly to modern music. Music is good or bad, irrespective of its age. Tastes vary, of course, and some temperaments are suited with music which is a bore to other temperaments. But it seems to me that the man who professes admiration for modern works merely because they are modern does not display a discriminating taste.

GRASSHOPPER AND ANT.

I had a very interesting talk with the Russian pianist, Jascha Spivakowsky, on Tuesday afternoon. He was playing with great success in England when the war began, and like many another artist, has been languishing in silence during these unprofitable years. He is engaged for an American tour beginning in October, and is now considering a few recitals in London during the season that is beginning. What this coming season has in store for English musical affairs, no one can tell. The most terrible industrial upheaval in the history of this nation may be now on the way, though perhaps the English proverbial cool head may adjust matters before this letter reaches New York. But the clouds on the horizon now are very black. American artists will do well to think twice before deciding on a concert tour to London this summer. Everybody is so hard hit by the taxes that enthusiasm as well as money is scarce. I heard today of a very successful composer for the stage whose income tax has been raised to such an unbearable degree that he has decided to retire from active life in order to retain a little of his earnings. This paternal government has become a charity organization and is actually paying a weekly wage to the million and a half of unemployed men and women in the British Isles today. The producers are very heavily taxed to support the non-producers. The rewards are for the idle and the fines are for the diligent. We who make our living by music sometimes complain that the public often neglects the better artist and bestows its favors on a less worthy favorite, but we never lived in a Utopia where the idle musician was paid from the pockets of those who worked the hardest. Has the departed spirit of our old friend W. S. Gilbert transmigrated into the skulls of England's present legislators?

CADMAN CITED.

In the MUSICAL COURIER of March 24, which has just reached me, I see that Mr. Turpin thinks England is evincing a "regrettable spirit of exclusionism." I cannot see that spirit here, but I agree with Mr. Turpin that MacDowell's music is certainly not popular in London. Shall I also say that I have heard more music by MacDowell than by Cyril Scott during the past two years in London? The English have no national prejudices, so far as I can see, and I believe that MacDowell is unpopular here principally because his musical style is a reflex of European styles and is not American enough. Ethelbert Nevin's songs were very popular here some years ago. I have any quantity of them in English editions. Only a few weeks ago the London Daily Telegraph singled out the songs of Cadman as the redeeming feature of a London ballad concert. The negro tenor, Hayes, is invariably praised when he sings American

negro songs and is criticized only for some of the European songs he puts on his programs.

Critics may slaughter English music even as Samuel hewed to pieces the body of Agag the Amalekite and I will not stay their hands. But I demand fair play for the English musical public, which is an omnivorous consumer of all kinds of music and is without a national prejudice.

HOLBROOKE'S "PICKWICK" QUARTET.

A few days ago Joseph Holbrooke's "Pickwick" quartet was played in Wigmore Hall at a London Chamber Society concert. The really curious thing about this humorous as well as musically serious quartet is that the name of Pickwick should have become affixed to a piece of music. The explanation is simple, when you know how. At the present moment housebreakers are taking down an old inn which has stood for five hundred years off Fleet street. One hundred years ago this old inn, which had been described as long ago as the Wars of the Roses, 1450, as "hospitium vocatum le Bolt en ton," was the chief center for the coaches which preceded the railway trains. The great coach master of the period was Moses Pickwick. His advertisement hung in the window when the young Charles Dickens began his work as a reporter for a Fleet street newspaper. He laid his immortalizing hand upon the name of Pickwick though the old coach master and his coaches, together with the ancient inn, have passed away forever. I am loath to prophesy, but I feel instinctively that the name of Pickwick will outlive the quartet. Dickens made famous an unknown name. Holbrooke has merely used a name that is famous. Yet I must grant the composer credit for a work that is bound to give pleasure when it is adequately performed.

SELF SUPPORTING.

On Monday evening Albert Coates conducted the Philharmonic Choir and the London Symphony Orchestra through the masterly counterpoint and harmonic grandeurs of Bach's B minor mass. The demand for seats was so much greater than Queen's Hall could accommodate that every seat was sold more than a week in advance. With patronage like this no orchestra needs a subsidy, and as no London orchestra has a subsidy, it is to be hoped that the support of the public will continue. Many of the lesser concerts languish

for public support, and the opera at Covent Garden has disappeared entirely. But the symphony orchestras still draw. If they cease to be self supporting they must go to the wall. That is the English policy. The Victoria Theater, known as the Old Vic, grandiloquently calls itself the home of Shakespeare and grand opera. This enterprise, too, is self supporting, but of course it does not draw the wealth and fashion which used to make the Covent Garden season notable.

NEW DANISH INVASION.

Lawritz Melchoir, tenor, and Holger Hansen, bass, both members of the Royal Opera at Copenhagen, gave a joint recital in Wigmore Hall on Wednesday evening. The unusual feature of the concert were the Swedish student songs which the artists sang with great energy and exuberance. I had much difficulty in adjusting my emotional fervor to the idiosyncrasies of the bass. His one aim seemed to be for very low notes which he sang loud and sustained as long as possible. He and the tenor went in opposite directions. The tenor did everything for the top notes that the bass did for the low ones. The hall was full of Danes, who may have descended partly from the Danish pagans who invaded England in the reign of Alfred the Great. A thousand years have worked wonders in the culture and appearance of the Danes.

BAD WEATHER.

On Friday evening a conductor new to London, Edward Clark, gave an orchestral concert in Queen's Hall and produced several new and curiously fashioned works. Haydn's "Military" symphony was played with an energy and speed which Haydn never could have dreamed of. But I am sure that Haydn would have dreamed of the nightmare called "Storm Music from the Tempest," if he had heard it. The noise was produced by four tympani, a tenor drum and gong, a side drum, the big drum and cymbals, a trumpet, a trombone, a piano, and two singers who had to shout at the top of their voices to resemble sailors perishing in a storm. The composer said that "it was an earnest attempt to provide a storm that should be terrifying in an imaginative way, rather than merely noisy in the old stage thunder fashion." I believe that as an earnest attempt it was powerfully successful. As music, however, this orchestral terror of Arthur Bliss was utterly unlike the gentle tunes of P. P. Bliss I used to sing at Sunday school in my age of innocence. There was nothing *pp* in this double triple, quadruple *ff* thunder Bliss stuff. It was ninety-nine per cent. percussion and rhythm. The only perceptible melody was bawled out by the trombone, which slid up and down the scale like a drowning calf. Where drums are bliss tis folly to be music. CLARENCE LUCAS.

GENEVA'S WINTER MUSICAL SEASON ENDS

Two Regular Symphony Concerts, Some Popular Symphony Concerts, a Wagner Festival, and Chamber Music and Recitals Make Way for Spring Events

Geneva, April 8, 1921.—Two regular symphony concerts, conducted by Ansermet; some popular symphony concerts, a Wagner festival, a deal of chamber music, and recitals have brought the winter season in Geneva to a close. A more or less active spring season may be expected to follow, and though it has a less official aspect, it may be none the less interesting. For, like all the Romance countries, French Switzerland is decidedly progressive, in sharp contrast with the Teutonic lands, which more than ever appear to adhere to the classic tradition today. Switzerland is the boundary between the two cultures; nowhere else is the contrast so apparent as in this racial duality. Zurich and Geneva are the two poles.

Whether a regular subscription concert or a "popular night," the modern element is never absent. In the first of the two "regulars" it was Stravinsky's "Petrouchka," in the second, Honegger's "Pastorale d'Été." It was a real joy to hear Honegger's work, modern in the last sense of that somewhat vague term. It is a work of true "pastoral" emotion, clear melodic lines and rich harmonizations. The composer, who was in the auditorium, was heartily applauded.

At this same concert our great Szigeti played Mozart's violin concerto in D major (No. 4) with wonderful purity and expression, and followed it with a magnificent rendition of Templeton Strong's "Une Vie d'Artiste." After each of these performances he received the veritable ovation which he richly deserved. The concert was repeated at Lausanne, with the same success, Ansermet conducting both times. Schubert's "Tragic" symphony and Strauss' "Death and Transfiguration" were the orchestral pieces de résistance.

The popular symphony concerts of the Geneva Orchestra have become a great feature of our musical life, and one reason for their success lies in the fact that Ansermet takes pains to make them first class in the matter of orchestral execution. The always numerous audience keenly appreciates this, as well as the variety and interest in the programs themselves, which nearly always contain novelties. On a recent one Duperier's "Musique à deux sous" and Darius Milhaud's "Le boeuf sur le toit" were both new. Duperier's little suite is light, sparkling, amusing and well written; Maroussia Orloff played the piano part with her customary brio and precision, and the work scored a frank success. As for Milhaud's composition, I am assured by excellent musicians that he can do far better work than this, for here he seems to have written in an idiom contrary to his nature. Monotony was the result.

Ansermet has done splendid work here this winter, and it is in a large measure due to him that Geneva has a really first class orchestra of picked men. Happily the Genevise are now beginning to appreciate him (although he is a Swiss) as an artist and a man.

MUSICIANS OF SWITZERLAND.

I do not believe that the readers of the MUSICAL COURIER fully appreciate the fact that little Switzerland has given birth to a great many splendid musicians—composers and virtuosos—as, for instance, Niedermeyer, Joachim Raff (composer of the far too soon forgotten "Im Walde" symphony), Hans Huber, Ernest Bloch, Jacques-Dalcroze, Volkman Andrae, Othmar Schoeck, Doret, Emil Blanchet, Johnny Aubert, young Honegger, Gageubin, Alphonse Brun, Alfred Pochon (of the Flonzaley Quartet), not to mention Ernest Ansermet, and—last, but not least—young

Robert Deuzler, the young chief Kapellmeister of the Zurich Opera, who a few years ago gave splendid performances of "Tristan," and who is now giving equally fine performances of "Parsifal," "Don Giovanni" and "Fidelio" in Zurich. His direction of one of our symphony concerts here this winter was a notable event.

SMALLER NOVELTIES.

But to return to our leit motif: the novelty element was again in evidence in the chamber music evenings of the past month. Thus Benito Brandia, professor of cello at the conservatory, seconded by Mme. Cheridgian-Charney at the piano, gave a concert devoted to works by Porpora, Zipoli, Jongs and Brahms. The two novelties were the suite for cello and piano by Zipoli, which can be warmly recommended to cellists in search of novelties, and Jongs' "Poème," which contains many fine passages and which we would like to hear again before venturing an opinion about the occasional monotony of treatment. The playing of both artists was excellent throughout.

Again, José Iturbi, pianist, and José Porta, violinist, at the "Auditions de Jeudi," included in their program a sonata for violin and piano by Eugene Goossens (upon the value of which I cannot express an opinion after one hearing), and another by J. B. Senaillé, already known.

VARIOUS CONCERTS.

Mlle. Orloff, the pianist mentioned above, charmed her audience at a recital, and Marie Panthes, after a long absence, gave two most successful piano recitals here. The programs of both included works of Templeton Strong, the American composer. Although prevented from attending them—in the rush of the crowded season end—I ought to mention the concerts given here by the Bernese String Quartet, as also a concert given by our own quartet, for which Fernand Closset is fast winning laurels. Wanda Landowska gave two classical recitals, which, from all accounts, were a rare joy, and Johnny Aubert won fresh laurels with two piano recitals at Lausanne. Two renditions of the "St. Matthew Passion" of Bach, under the baton of M. Barblan, appear to have lacked rhythmic vitality. S.

Guilmant Graduation Exercises June 6

The twentieth annual commencement of the Guilmant Organ School, under the direction of Dr. William C. Carl, will be held on Monday evening, June 6, in the First Presbyterian Church, Fifth avenue and Twelfth street. The new organ recently placed in the church will be used. The graduating class is the largest yet to receive diplomas from this popular institution at the close of the scholastic year. The waiting list, started last fall, is still in force, and those who have desired to study the past season have far exceeded those who could be admitted. Applications for next fall are being received in large numbers and many are from distant points, including Egypt and Japan.

The examiners this year for the final examination will be Samuel A. Baldwin, head of the music department of the City College, New York, and Dr. Clarence Dickinson, head of the music department at Union Theological Seminary, the Brick Church and Temple Beth-El, New York.

A number of the students have received appointments as organists and choirmasters through the efforts of the Guilmant School, and began their duties May 1.

ANARCHISTS' BOMB WRECKS MILAN THEATER DURING PERFORMANCE OF LEHAR'S LATEST OPERETTA

Twenty Members of Orchestra and Audience Killed Outright, Many Wounded—Milan's Operetta Craze—Opera Season Closes with "Don Ramuncho"—Many Concerts

Milan, Italy, April 19, 1921.—Operetta fans, whose number in Italy is increasing at an alarming rate, have just had a terrible shock, and several of them have paid for their enthusiasm with their lives. At a performance of Franz Lehar's latest operetta, "Die Blaue Masur," playing to crowded houses at the Teatro Lirico, under the Italian title of "La Mazurka Blu," a terrific explosion occurred a few seconds preceding the rise of the curtain for the second act, killing no less than twenty members of the orchestra and auditors occupying front stalls and injuring many more.

Unknown persons had placed a bomb of large dimensions between the orchestra and the stage and the explosion, which shook the whole city, devastated the auditorium and created a fearful panic in the audience. The groans of the wounded were rendered still more heartrending by the sudden darkness into which the theater was plunged. At a nearby ambulance station the doctors worked all night caring for the less seriously wounded while the more serious cases were transported to the hospitals in auto ambulances.

Although nothing could mitigate the awfulness of the disaster, a grain of consolation is found in the fact that the act had not yet commenced. If the curtain had been raised and the auditorium full, it is impossible to say what a holocaust might have been caused. The city has put out flags at half mast as a sign of general mourning, and the imposing funerals, which no less than 500,000 attended, were carried out at the expense of the state. The indignation in the city is very great, but it appears that the police are on the track of the scoundrels who have plunged into mourning and grief scores of families.

It is not likely, on the other hand, that this disaster will react permanently upon the great boom which light opera is having here at the present time. Not only Lehar's work, which is among the best and most musicianly of its kind, but those of Kalman, Fall and other Viennese writers are "going strong," stronger than our own native opera. Kalman's "Prinzipessa di Czardas" ("Die Czardasfürstin") has had a successful run of many months, and that shameful travesty on Schubert's art, "La Casa dei tre ragazze" ("Das Dreimäderlhaus") is still drawing crowds. Potpourris made out of these scores may be heard in the restaurants and cafes of Milan ad nauseam.

It is not unlikely that this wave will influence our own musical production, for the financial success of the operetta is far surer than that of the serious opera. Already some of our composers are trying their hand, and next season may see the Italian operetta in competition with the im-

ported article. Such a situation would bring sorrow to many.

OPERA SEASON ENDED.

While the operetta continues its triumphant course through the summer, the opera season proper has already come to a close. At the Dal Verme the finish did not lack brilliance. Following the success of "Dejanire," which I reported in an earlier letter, there was staged a new opera entitled "Don Ramuncho," by Stephan Donaudy, who is also composer of

We have had recently Luba d'Alessandrowska, a pianist of great promise, young and studious, with a delicate and sure touch, who interprets with great ability. In chamber music the Trio Sirota, well balanced and perfectly fused, has stood out; also the Budapest String Quartet, which played, among other things, quartets by Schönberg and Alfano. Kussevitzki, a double bass player of very exceptional talent, was very well received, although he has not been able to make those who remember him forget our great Bottesini. Finally, the harpist Guindani revealed herself to be a profound mistress of the difficult technic of her instrument.

Two recent symphony concerts were conducted by a new maestro, Sergius Failoni, and I do not hesitate to say that he was a revelation; sure of himself, composed, precise, he transmitted with perfect authority to the orchestra every one of his interpretations. He was able to achieve a perfect "ensemble," delicately balanced, and he succeeded in securing truly magnificent effects.

ARTURO SCARAMELLA.

Morning Choral of Brooklyn Gives Musicales

A May Morning Musicales was given by the Morning Choral of Brooklyn, Mrs. Harland B. Tibbetts president, Herbert Stavely Sammond director, at the Pouch Gallery, Brooklyn, Thursday, May 12. Although the organization is still young (this being its third season), it shows fine development, and is doing creditable work. One feels the enthusiasm and coöperation existing in the club, which are potent factors in success. The program presented Thursday morning included compositions by several of the guests of honor. The opening number of the Choral, with Pauline Wilson as soloist, was "With a Laugh as We Go Round" (May Queen), and next came "Trees" (Carl Hehn), with Ethel Rich Schoonmaker as soloist. Both were beautifully given. The Choral sang two numbers by Mana-Zucca, "The Top o' the Morning" and "Rachem."

The latter, which has won great success as a solo number, was very appealing in the choral arrangement, and was admirably interpreted by the Choral. Mr. Sammond, the efficient conductor, deserves much credit for the results his efforts have gained. There is a very good balance of parts and blending of voices. There is volume, clear enunciation, decisive attacks, and fine shading and phrasing. The program closed with a group by the Choral, including "Indian Mountain Song" (Cadman), words by Nelle Richmond Eberhardt; "I Know of Two Bright Eyes" (Clutsum), and "Spring Round" (Beethoven), arranged by Spross.

Frances Christmas offered two groups of cello solos, the "Lento" (Chopin) and "Scherzo" (Von Goens) being particularly beautiful. The former was given with much feeling. Miss Christmas employs deep, firm tones, with a certain warmth of color and richness that make her playing appealing. The lighter work and pizzicato effects in the scherzo were also excellent. Isabel Franklin Longbotham was the soprano soloist, and was heard in two groups. "The Awakening" (Spross), given with fervor and dramatic effect, received such applause that an encore was demanded, the ever popular "Birthday" (Woodman), proving equally pleasing. Mrs. Longbotham sings easily and artistically, and is the possessor of a very clear, sweet soprano voice. Minabel Hunt added to the success of both choral and solo numbers by excellent accompaniments.

Variety was given to the program by the readings of Mina Spaulding. She presented several short selections which took exceedingly well with the audience. Her pleasing personality adds decidedly to splendid ability as a reader.

In the absence of the president, Mrs. Zella K. Lewis, the vice president, spoke graciously a few words of welcome and appreciation. After the program, an opportunity was given to those present to meet the guests of honor in the rose room. The guests of honor were Nelle Richmond Eberhardt, Etta Hamilton Morris, M. Louise Mundell, Mana-Zucca, Dr. John Hyatt Brewer, Charles Wakefield Cadman, W. Leroy Coghill, Charles Gilbert Spross, and R. Huntington Woodman. Following the reception a delightful luncheon was served in the dining room to the members and guests. The center table was attractively decorated with pink sweet-peas and greens, and a fountain in the center.

Culp, Auer and Lashanska Hear Stone Pupils

On a recent Sunday Mme. Niessen-Stone entertained Julia Culp, Hulda Lashanska and Leopold Auer at luncheon, the latter being an old acquaintance of Mme. Stone's, as they toured in the Baltic provinces some years ago and she sang under Professor Auer's baton in Petersburg at a symphony concert. After the luncheon several of Mme. Stone's pupils sang for the guests and were highly complimented by the artists. Mme. Culp said: "You all sang so well, I do not know which was the best!"

Campbell-Tipton Dies in Paris

Louis Campbell-Tipton, the American composer, who had made his home in Paris, France, for many years, died there May 1 after a short illness. He was forty-four years old. His best known song is "The Spirit Flower." He is survived by his wife and a sister.

The death of Mr. Tipton will come as a severe shock to his many friends and admirers in this, his native land.

THE MILAN BOMB EXPLOSION.

(1) Funeral procession of the victims of the Teatro Lirico bomb explosion; (2) chapter of the Metropolis blessing the bodies of victims of the theater bomb outrage as they pass in funeral procession before the steps of the famous Cathedral; (3) corner of orchestra pit of the Teatro Lirico after the anarchist bomb had exploded during performance of Lehar's "Blue Mazurka." Amid the heap of twisted instruments, music stands and chairs are human remains.

Mariani & Flecchio Photos, Milan



"I perduti nel buio."

The opera met with a respectful reception, but I do not think it will have much success. The music, although not lacking merit, is neither melodious nor convincing, and consequently fails to interest. The performance was, on the whole, satisfactory.

CONCERTS GALORE.

The musical season has, however, by no means come to an end. Concert follows concert in a progression which resembles a frenzy, and in consequence, unless given under the auspices of some society which guarantees a crowded hall in advance, the public is shy in attending.

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PHILADELPHIA ORCHESTRA GIVES ALL-WAGNER PROGRAM

Karl Schneider Conducts Treble Clef Club—Matinee Musical Chorus Concert—Jacobino and Edna Thomas in Recital—Mildred Faas in Recital—Choral Society Sings "Judas Maccabeus"

Philadelphia, Pa., April 27, 1921.—The task of offering an all-Wagner program selected from the tetralogy and on which the numbers, chronologically arranged as well as unerringly chosen with a view to their close and vital relationship in as far as the continuity of the entire scoring is concerned, and as applied to the four massive operas indicated, comprising the "Nibelungen Ring," was masterfully undertaken and triumphantly realized by Dr. Stokowski at last week's pair of Philadelphia Orchestra concerts, April 22 and 23.

The idea was to present a close miniature tonal reflection of the entire "Ring" characteristics that would be vital and interesting throughout; which purpose was accomplished with a high degree of artistry and success by presenting "The Valkyries," "Entrance of the Gods Into Walhalla," "Invocation of Alberich to the Nibelungen," "The Rhine Gold," "Ride of the Valkyries," "Wotan's Farewell" and the "Fire" music, "Forest Murmur," "Siegfried," "Siegfried's Rhine Journey," "Siegfried's Funeral March" and the closing scene, "The Twilight of the Gods."

The works were splendidly given, the varying moods being revealed in a manner that made for complete satisfaction, a high degree of enthusiasm, and spontaneous sieges of thunderous applause. In this connection it may safely be said that no such program ever afforded more real enjoyment or aroused a higher degree of interest than the one in question. Stokowski displayed a fine insight of the niceties, intents and purposes of Wagner, offering ideal readings, flawless in conception, touched with flashes of originality and maintaining a wealth of artistic atmosphere during the whole performance.

As usual, the ensemble and intonation of the instrumentalists was a flawless example of orchestra work. The various departments were in excellent accord and gave of the best that was in them to make for the complete success of the offerings.

The same program was again presented with equal acclaim on Monday evening, April 25. This extra concert was designed for those who cannot gain admission to the performances in the regular series.

KARL SCHNEIDER CONDUCTS TREBLE CLEF.

The assemblage in the Academy Foyer, Friday evening, April 22, heard a concert by the Treble Clef, with Karl Schneider conducting. The numbers selected by Mr. Schneider were splendidly varied and served to emphasize his ability as a builder of versatile and interesting programs. In addition to the excellent work accomplished by the lovely chorus of vocalists, there were at all times indications of the director's careful attention to detail, keenness of interpretative conception, and scholarly attitude

toward the subject matter at hand. The chorus was in fine fettle and sang with praiseworthy verve and noteworthy sympathy, responding instantly to the director's every wish.

Brahms' setting of "The Thirteenth Psalm" opened the concert and was given effectively by the chorus, which at once created a marked impression and won an abundance of applause. "Night," a seldom heard number from Saint-Saens, for women's voices, containing a soprano solo with flute obligato, was next in order. It was well done. Ethel Rudderow, coloratura soprano, assumed the solo part with entire satisfaction to all concerned, and aroused much favorable comment by the brilliancy and finesse of her execution, to say nothing of her tonal purity. Clemente Barone was the flutist, who played with excellent finish and in an artistic style.

Three cello solos were offered by Lajos Shuk, from Glazounoff, Lalo and Van Goens. Later on Mr. Shuk gave a group of three more numbers, all from Popper. The reception accorded him was enthusiastic.

Then Edith Lang's "The Shepherd Lady," a cantata for women's voices, with solo, was sung. Caroline Greene, the assisting artist, created an exceptionally fine impression in this work, and the chorus, well handled, sang with marked tonal charm. The Doppler flute number, "Chanson d'Amour," won much applause for Mr. Barone, after which the Treble Clef offered Maynard's "A Song of the Four Seasons." The aria, "Thou Brilliant Bird," from David's "La Perle du Bresil," was sung by the chorus, with Miss Rudderow and Mr. Barone again assisting. The concert was brought to a close by a fine offering of Dunn's "It Was a Lover and His Lass."

MATINEE MUSICAL CLUB CHORUS CONCERT.

Before an audience that comprised many standees in the ballroom of the Bellevue-Stratford, Thursday evening, April 21, the Matinee Musical Club Chorus, Helen Pulaski Innes director, presented a brilliant program, every number proving a marked success. Too much emphasis cannot be placed upon the atmosphere of artistry created by the rendering of the various compositions and the decidedly vital as well as charming mode of their presentation. Director Innes is to be congratulated on all these very laudable indications of her unquestioned musicianship.

Opening with a group of three exquisite songs from Cadman, the splendid chorus of young women gained immediate and undivided attention. The singing was marked by beauty of intonation, symmetry and fine tonal breadth. Another group of works by MacDowell, Grieg, Spross and James Francis Cooke was sung with equal felicity and finesse by the chorus. Then Kramer's "The Last Hour" and the "Hymn to the Sun" from "Le Coq d'Or," Rimsky-Korsakoff, engaged the attention of Director Innes.

An American Indian in the person of Princess Watah-was of the Penobscot tribe, gave two groups of songs, eliciting much praise and an abundance of spontaneous applause. This young singer is the possessor of a beautiful soprano voice, colorful and rich in timbre and of unusually resonant quality. As to interpretation, she revealed a very laudatory amount of poetic and tragic appreciation. Her

numbers, six in all, were selected from the writings of Troyer and Cadman.

An ensemble of nine harps, with Dorothy Johnston Bassler as prima harpist, was next in order. The playing of these young women proved especially fascinating. The opening selection was "Les Cloches," by Hasselmanns, then the Handel "Largo" in which the harps played an obligato to the singing of the chorus which was also assisted by a string quartet and an organ, was offered.

The big number of the evening proved to be Bawden's "The River of Stars," poem by Alfred Noyes. The verbal text being conceived in the vein of Indian lore, it was in order that Princess Watahwas should sing the principal solo part, which she did with entire satisfaction. Mr. Bawden, the composer, presided at the piano with much effectiveness. Incidental solos in the works offered were sung by Ethel Niethammer, Myrtle Strohmoebling, Loda Goforth, Rachael Troost, Sarah Bond and Ida Betelle. The Eurdice String Quartet was in attendance, playing as an assisting ensemble in two numbers. The quartet is composed of Florence Haenle, first violin; Helen Rowley, second violin; Ella Rowley, viola, and Marie Brehm, cello. Gerta Williams was the capable accompanist.

JACOBINO AND EDNA THOMAS GIVE PROGRAM.

An interesting and thoroughly enjoyable recital was presented at the Metropolitan Opera House, Monday evening, April 25, by Sascha Jacobino, violinist, and Edna Thomas, mezzo soprano. The event was under the auspices of the Joy Settlement and Day Nursery, the audience being large, attentive and deeply appreciative.

Starting the program with Bruch's G minor concerto, Jacobino played with his wonted verve, expressiveness and striking interpretative ability. The work of this artist is always fresh, vital and of musical worth. His clean cut technic, splendid intonation and beauty of style ever make a wide appeal. The Bruch was masterfully done, as were three groups which included gems from violin literature by Sarasate, Kreisler, Schubert-Wilhelmj and Burleigh. A Hebrew legend from Josephs was received with much acclaim, and like the cadence of Pugnani-Kreisler and the Schubert "Ave Maria" was applauded to the echo. Several encores were graciously appended by the artist.

Edna Thomas, mezzo soprano, was especially liked. She has a voice of wide appeal and sings in a style that is both interesting and convincing. Her enunciation is particularly fine and her interpretations are both relevant and impressive. Miss Thomas included works from Rachmaninoff, Rimsky-Korsakoff, Hageman, MacDowell and Vanderpool in her list, while four Creole negro songs from the plantations of Louisiana were a well worth while novelty, sung in costume.

MILDRED FAAS IN RECITAL.

A program of decided artistic merit and aesthetic value was offered by Mildred Faas before a large audience at Witherspoon Hall, April 25. In the program Miss Faas included such works as Lully's "Amour, que veux-tu de moi," "There Is Nought on Earth," from Bach's "The Peasant Cantata," the "Ave Maria," by Schubert; "Frühlingsnacht," Schumann; "Vocalise," Rachmaninoff; "The Poet Sings," Winter Watts; "A Whispering," Manzuca, and many other good things, all of which were given with the soloist's usual charm of manner, artistry and fine understanding. The singer's voice, of delightful purity and freshness, has an enviable quality of sustained richness and tonal balance throughout her entire scale. Moreover, the intellectual phase of her interpretations were as convincing as was the sincerity of her emotional portrayals.

Those in attendance evinced unbounded appreciation, there being many recalls graciously acknowledged and several encores appended. Coenraad V. Bos was the accompanist, and his work was ever a fine reflection of the singer's style and mood intents.

CHORAL SOCIETY SINGS "JUDAS MACCABEUS."

The decision of Henry Gordon Thunder to present Handel's "Judas Maccabeus" at the Choral Society of Philadelphia concert, April 21, in the Academy of Music, was indeed a happy one. A well filled house greeted Mr. Thunder and his associates on the evening in question, and much handclapping denoted the pleasure derived from and the approval aroused by the fine manner in which the work was offered.

The large chorus sang with splendid understanding and verve, displaying all the niceties of tonal control as applied to color and volume, while attacks and releases were absolute in nature, creating a decidedly commendable feeling of assurance and of artistic realization. Then, too, the immediate response with which Director Thunder's desires and behests were met in the matter of shading, tempo and the building up of climaxes was an impressive and interesting achievement worthy of note. The volume and timbre balance maintained between the vocal departments was assuredly of a high order of perfection. The instrumentalists, drawn from the ranks of the Philadelphia Orchestra, gave ample support to the big chorus and reared an imposing tonal background for the vocal efforts of the organization, as well as for the soloists. The latter gave a good account of themselves, those appearing on the occasion being Grace Kerns, soprano; Lillian M. Boorse, soprano; Mabel Beddoe, alto; Frederick Gunster, tenor, and John Vandersloot, bass. G. M. W.

Riviere Booking for Next Season

Berta Riviere has begun her second season under the management of Annie Friedberg. Among the cities she has booked the young singer to appear during 1921-22 are Boston, Providence, New Haven, Bridgeport, Baltimore, Washington, New York and Brooklyn. Next January Miss Riviere will tour the South with a well known instrumentalist. She was selected as the first vocal artist to make records for the Criterion Phonograph Company.

Lisbet Hoffmann Pupils Play

April 9 Josephine Hoffman, pupil of Lisbet Hoffmann, played Raff's "Spinning Song" with success for the Music Students' Education League. The young pianist is very talented and played remarkably well. April 16 the musical club of the Ethel Walker School, Simsbury, Conn., gave musical pantomimes, and in this the following pupils of Miss Hoffmann were prominent: May Morrill Dunn, Mary Kernan, Harriet Curtis and Margaret Pierce.

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Owing to many requests and for the benefit of those pupils who were obliged to delay in reserving private lesson periods, Mr. Hageman has consented to augment his coaching classes in Opera, Concert and Accompanying to twelve more pupils in each class. Applications must be made immediately to the Chicago Musical College, Chicago, Ill.

CLARA CLEMENS

Charms in Two Brahms Recitals

AEOLIAN HALL, APRIL 2 and 9

Clara Clemens in Aeolian Hall appealed to the devoted lovers of Brahms with a second program of his songs. She made a deep impression with her *dramatic intensity* and *rare art of evoking a mood*, as in "Ever Lighter Grows My Slumber." Splendidly impetuous was her way of singing "Longing."

—*New York Post*, April 11, 1921.



Her musical understanding is always in the foreground, exposing the text and its meaning.

—*New York World*, April 10, 1921.

CLARA CLEMENS AFFORDS KEEN ENJOYMENT TO PROFOUND STUDENTS OF MASTER

Mme. Clemens presented a very well chosen and interesting assortment of the German master's lieder. She afforded keen enjoyment to those who were capable of appreciating how profoundly the singer had immersed herself with the spirit of the composer, and with what *intellectual and emotional discrimination, with what fine sensibility and taste, with what skill and phrasing and nuance*, she translated his message into audible reality.

It requires something more than beauty of voice and virtuoso proficiency in the use of the voice as an instrument to interpret Brahms "Immer leiser wird mein Schlummer" as Clara Clemens did yesterday. It requires imagination, depth of feeling, artistic discernment and vision.

—Max Smith, *N. Y. American*, April 10, 1921.

The program was a delightful one. Miss Clemens has a real appreciation of the spirit of these songs, all of which she sang in English.—*New York Times*, April 3, 1921

Long known here as possessor of a fine contralto voice and lofty artistic ideals, her program was warmly received by good sized audience.—*New York Herald*, April 3, 1921.

There was much to enjoy in Clara Clemens' singing of such gems as "Thou Art My Glorious Queen," "Despair," and particularly also the "Sapphic Ode," which was sung so tenderly that the audience demanded a repetition.

—*New York Evening Post*, April 4, 1921.

Exclusive Management: ROBERT de BRUCE

Orchestra Hall, Detroit, Michigan

Like the Speed of a Locomotive, Paul Althouse Scarcely Arrives at One Town Before He Is Off to Sing Again in Another

Popular Metropolitan Opera Tenor, Back from an Unusually Successful Sixteen Weeks' Tour, Has Just Time for a Few Chats and a Few Good Laughs and Is on His Way Once More—Never Had to Cancel a Single Date—And Varying Temperatures Never Bothered Him—Plans for a Good Summer Rest, a Family Reunion as It Were, and Then a New Season of Record Activity

Despite the fact that the season 1920-1921 seemed to bring with it several tenors for whom great things were predicted, Paul Althouse still holds his own with thousands of admirers all over the country. The real beauty of his singing and his "regular fellowness" (if one dare to use such a word) are largely responsible for this increasing popularity. Mr. Althouse recently finished his first coast to coast tour, covering a period of sixteen weeks. The extent of territory covered extended from Vancouver to Los Angeles in the West and from Fitchburg, Mass., to Miami, Fla., in the East.

"How many concerts did you have in all?" Mr. Althouse was asked.

"I had on an average of three concerts a week. You know how many weeks I was out, so figure it up! I never say I had so and so many concerts," with a smile, "because even if it is true—and it is with me—no one believes it."

"Of course you enjoyed—"

"I should say I did," he interrupted. "I had the time of my life. The only regret I had was being away from my family so long. Why, would you believe it, when I got home the first day little Polly (the youngest) stood off in a corner looking at her Daddy as though she were trying to make up her mind where she had seen me before. And let me tell you if I had seen her in the street, I shouldn't have known her, she had changed so in those sixteen weeks. However, the season will soon be over for me and we will hie ourselves, bag and baggage, off to Cape May, where I can make up to the family for all the time I have been away."

"Will you sing any during the summer?"

"Now and then when the dates are not far off, but I propose to have a good rest and the latter part of the

saw everything from the time the raisins were taken to the factory until they were packed and the crates placed in freight cars. He found the various processes under which these "Sun-Maid" Raisins went exceedingly interesting. And he also saw the original little girl with the red bonnet that one sees on the advertising posters. Then in Seattle, Wash., he had a less pleasant experience, if not more thrilling. The tenor, it seems, who had been the guest of some friends at their camp in the woods, was motoring home through these wonderful woods, when a frightful storm came up. It proved to be the worst "North-Westerner" in years and ruined thousands of acres. The way was cautiously traveled at somewhat of a peril, for while they were climbing a long hill, the storm uprooted a giant tree and hurled it directly in front of the slowly moving automobile, barely missing it. The passage was blocked and before they could proceed, several of the men in the car had to go to a nearby house to borrow axes to cut the tree so as to be able to move it to the side of the road.

During the past few weeks Mr. Althouse has been devoting his time to the Spring festivals, among them Spartanburg, Kalamazoo, Greensboro, and Springfield, with additional recital dates nearby.

J. V.

Leopold, Soloist, at Two Concerts in One Day

On March 20 Ralph Leopold appeared as soloist in New York, both in afternoon and evening concerts. The first was a private musicale at the residence of Mrs. Richard J. Wilson (sister-in-law of Mrs. Cornelius Vanderbilt and Mrs. Ogden Goelet), where there was a gathering of many people prominent in New York social and art circles. Mr. Leopold's numbers were: Allegro from sonata, op. 53, by Schytte; nocturne in D flat, Chopin; "Papillon," Olsen; nocturne (for the left hand), Scriabine; "Music Box," Sauer, and "The Ride of the Valkyries," Wagner. At this concert Mr. Leopold was assisted by Frank Pollock, tenor, and Miss Fellows Gordon, soprano. At the close of the performance Mr. Leopold hurriedly left for the De Witt Clinton Auditorium, where he played at the Globe concert before an audience of 2,500, receiving the biggest ovation ever accorded him at any New York appearance. On this latter occasion he played the allegro from the sonata, op. 53, Schytte; Debussy's "Clair de Lune" and "Danse"; "By the Sea," Arensky; "Humoresque," Rachmaninoff, and "Étude Heroïque," Leschetizky; also, as encores, Chopin's mazurka in D major in the arrangement by Leschetizky, and Sauer's "Music Box." Other participants at this concert were Dorothy Frances, soprano of the Chicago Opera Association, and Albert Vertchamp, violinist.

Jenkins Pupils in Recital

Mrs. Phillips Jenkins was in charge of the scenic and costume recital which was given recently under the auspices of the Philadelphia Music Club at the Bellevue-Stratford. All of those who took part in the program are pupils of Mrs. Jenkins, and their work was of such a character as to reflect credit both upon themselves and their mentor. Hilda Reiter was especially successful in the "Caro Nome" aria from "Rigoletto" and also Edmund Kelley's "The Lady Picking Mulberries." Alice Thwing displayed a rich contralto voice in songs by Clough-Leigher and William Arms Fischer. The work of Dorothy Fox was on a high artistic plane, and her two numbers were of an entirely different type, one of them being an operatic selection and the other "The Last Rose of Summer." Winifred Wiley, as Hansel, and Jeannette Kerr, as Gretel, were enthusiastically applauded for their presentation of the first scene from act one of "Hänsel and Gretel." Others who appeared on the program were Jean Davis, Marion Peters, Lydia Dunning, Kathleen Kendall, Irma Sowers and Eva Cherry. A chorus also was heard in several selections.

Announcement

To the Musical Clubs and Managers
Throughout the United States
and Canada

Because of the non-fulfillment of the New York Chamber Music Society's obligations towards its members, which were for a period of five years, the artists who formerly constituted that body, have now reorganized as the

Chamber Music Art Society

with Cyril Towbin, violinist and Georges Grisez, clarinetist, as its principals.

The string quartet has accepted the invitation of Dr. Franz Kneisel, head of the string department of the New York Institute of Music, founder of the famous Kneisel Quartet and our greatest authority on Chamber Music, to spend the coming summer with him in Blue Hill, Maine.

Mr. Grisez will remain at the head of the wind quintet, which, with one exception, will remain the same. Mr. Grisez was for ten years the solo clarinet of the Boston Symphony, with the Longy Club of Chamber Music for Wood-Winds and he has also assisted the Kneisel, Letz, Hess-Schroeder Quartets in the presentation of chamber music works.

With the progress in chamber music, the necessity of enlarging the field of possibilities in chamber music compositions, and the use of new color, the time has arrived when an association of this kind has become a real musical necessity, and in order to give first class performances of the already wide literature, and to do justice to the new compositions, an association of this kind must be composed of artists of first rank, with the ability and mind of chamber music players.

Therefore, we, who are pledged to the Chamber Music Art Society, make a frank appeal to you and to the public for support. We love this idea of chamber music, its higher aims and artistic interest, and it would really be a loss for the country if eleven artists of such ability and good will could not be encouraged in an organization which is unique in the world's history of music.

Our publicity material will be of the highest order and in keeping with our artistic standard.

Should you include the Chamber Music Art Society in your concert series next season, you will assure your patrons one of the finest musical treats they have ever enjoyed.

Chamber Music Art Society

Address all communications to:

EMIL MIX, 391 Central Park West,
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"I SEE THAT"

Paul Althouse has been carrying Rudolph Gruen, the accompanist, with him this season.

summer to brush up for the well booked season of 1921-1922. Despite the fact that I want to rest, I must tell you of the fine record I made during those sixteen weeks. Never had I to cancel a single concert. When you think of leaving Miami, where it was 82° in the shade, and taking the train for Kansas City, where upon arriving thirty-six hours later, you found snow—it was some achievement."

"I should say, Mr. Althouse, that you were not a temperamental singer."

"No," he laughed, "temperature doesn't seem to bother me in the least. That's not a bad line, is it?" he queried, always quick to find the humor in things.

"What impressed you most on your trip?" asked the writer.

"I was just going to mention that point. It must have been a case of mental telepathy. The thing that made the deepest impression was the development of the women's musical clubs throughout the country. And the work these organizations are doing is, I jointly believe, of the greatest help to development of music in general. It was surprising to find some of the smallest towns with a flourishing all-star course—places where you would not dream the people even cared about such forms of entertainment."

"And let me tell you that these courses are well patronized by people from even the neighboring places, and they know and want the best in music. Above all, I was surprised to see that they loved the English songs. By English songs, I mean the better class, not some of the modern day stuff."

In the selection of his programs, incidentally, Mr. Althouse shows extreme taste. He opens either with old Italian or French and sometimes an English group has been sung; then for his second contribution he gives an operatic aria, generally one that is more familiar, such as the "Celeste Aida." Then follows a group of solos played by his accompanist, Rudolph Gruen, after which Mr. Althouse concludes the program with two other groups. It might even be another aria and a group—but at any rate, his programs are interesting and just long enough. Having Mr. Gruen play a solo group, not only lends variety to the concert, according to Mr. Althouse, but gives the audience a chance to hear an "exceptionally talented pianist."

While in California, the singer was royally entertained and was, among other things, the guest of the California Raisin Growers' Association at Fresno, where he was escorted through the factory by the president himself, and

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RENATO ZANELLI

Metropolitan Opera BARITONE

Needless to say, the prologue to "Pagliacci" is only one item in the extended and varied repertory of the young South American baritone, but it is a favorite number with the public. That Zanelli makes a telling effect with it is shown by the following notices from widely separated cities in which he has apperaed during his concert tours.



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HOW EIGHT CITIES LIKED THE "PAGLIACCI" PROLOGUE

CLEVELAND

Zanelli gave an interpretation of the "Pagliacci" Prologue that met the noisy approbation of the audience to the extent of an encore.

The Press.

HUNTINGTON, (WEST VIRGINIA)

Zanelli's robust and vigorous baritone won prompt favor with the audience, a large portion of whom waxed so enthusiastic during this singing of the Pagliacci Prologue that they horned in with an outburst of applause before the singer had time to "Ring up the curtain." The premature outbreak, however, failed to ruffle the singer.—*The Huntington Herald-Dispatch.*

CHICAGO

Mr. Zanelli has a fine voice. It is rich and full and he sings with spontaneity. His prologue from "I Pagliacci" was very good, and roused the audience so that they recalled him a number of times and insisted on an encore.—*Chicago Evening Post.*

PITTSBURG

Then Zanelli, a Chilean, if you please, a rare bird from South American mountain forests, a fine baritone, gained immense applause with his prologue from "Pagliacci," by Leoncavallo, and responded to a double encore, giving for the second recall the ever-welcome song of the Toreador from "Carmen."—*Pittsburg Dispatch.*

GRAND RAPIDS

Zanelli, who has a magnificent voice of resonant and golden quality, sang the prologue from "Pagliacci" with moving dramatic spirit. His coming was an event in the local musical season.—*Grand Rapids Press.*

SCRANTON

Zanelli made a great hit. Superbly handsome, gracious in bearing, and possessed of a golden baritone, he sang many numbers with finished artistry. His "Pagliacci" prologue was a triumph.

DALLAS

Zanelli has a wide range and is as good on his high notes as his low ones. He gave the prologue from "Pagliacci," with such realistic interpretation that he was forced to respond to an encore and then another. Singing the immortal Toreador song from "Carmen" the second time.—*Dallas Morning News.*

SCHENECTADY

Then the famous prologue from "Pagliacci" was sung by Mr. Zanelli. It is a great song with an emotional content that few singers can give their audiences and perhaps a singer whose voice is capable and well trained can give his audience as much pleasure in it as one whose grand outburst leaves a hearer no memory of what the song is all about. Mr. Zanelli sang it admirably. A particularly pleasing number was his encore "La Spagnola," by Chiara.—*Schenectady Gazette.*

Manager: CHARLES L. WAGNER

D. F. McSweeney, Associate, Manager

511 Fifth Avenue, New York

Lucille Oliver a "Leginska Enthusiast"

Lucille Oliver, the most recent of Ethel Leginska's pupils to make a successful New York debut, might easily be described as being a "Leginska enthusiast." Admitting that she has always been an ardent admirer of the little English pianist, Miss Oliver told the writer that she had never lost an opportunity to hear her when she was concertizing. And in those days, little did she dream that one day she would be studying under her pianistic idol. But she did! First, she was fortunate in being allowed to take lessons between Leginska's concerts—that was because the pianist found Lucille Oliver a very talented young girl and was tremendously interested in her—and later, when Leginska gave up concert work for a season or two, Miss Oliver was permitted to have more of her time, along with a number of equally enthusiastic young pianists.

"Do you know the girls?" asked Miss Oliver, after a bit, opening her dark eyes as wide as she could.

"Yes," the writer replied, "I have heard several of them play exceedingly well."

"Yes, they all do that," she interrupted, "but I mean—personally, do you know them?"

"Only one, I am afraid," was the answer, "and that is Paula Pardee, a charming girl and a very talented pianist."

"Paula is a dear! That is just what I wanted to say about the girls in general. They are all dears and it is so wonderful to be with them. You would be surprised how much we learn from each other and how anxiously we are awaiting our trip to Europe this summer with Leginska. None of us, except Leginska, of course, has been over before. Several expect to play in London, and I am sure the trip will be wonderful in many respects. You see, we have quite a splendid way of studying. We don't learn to play the piano." The writer looked puzzled and Miss Oliver quickly went on: "We just learn to play beautiful music. We work to get the composer's meaning and not to think of ourselves. Our endeavor is to make the composer the important thing in our playing. And let me say right here, that it is so interesting to work with someone who has had lots of experience and who knows how to please an audience. Of course, it is foolish to think that any one of us will be as famous as Leginska is, even though a few of us have been accused of trying to ape her. That is not so! There is no room for such thoughts when one is thinking only of the work being performed." Miss Oliver shook her head seriously, and then her face lighted up with a happy smile as she inquired:

"Do you play?"

"Yes, a little."

"You should study with Leginska!" she exclaimed enthusiastically. "It is lovely to be studying with her and working with all those nice girls. My ambition is not only to please my hearers but also to please my teacher. She knows better when you play well and when you don't doesn't she? Sometimes when you, yourself, think you do nice things, your public doesn't."

Then we touched upon the development of music in this country and Miss Oliver said that America was first of all interested in its growth commercially and then artistically,

but that it was not far off when the latter day would be here.

"There is lots of room for women pianists," continued Miss Oliver, "because there are so few who have reached the top. And another thing, the day is past when an artist has to have thirty-seven letters in his or her name to be successful with the American public!"

Miss Oliver made her first appearance in New York at old Mendelssohn Hall when she was ten or eleven, playing also a great deal at various social functions in New York. Before going to Leginska, she studied entirely with Mrs. A. K. Virgil, and it was while with her that she appeared frequently in concerts in the Middle West and South.

"Mrs. Virgil's method is used in a number of the colleges throughout the country, and I consequently played at quite a few of them, when I went along with her. You see, I lived with Mrs. Virgil all the time I was studying, going to her when I was seven and remaining until I was fourteen. Then I went to school for a couple of years, realizing that I ought to know a little something else besides music, and returning several years later. Mrs. Virgil advocates finger action. Leginska does not! So one is just the opposite of the other's method, but now I am using and teaching the Leginska method entirely. I might say 'the Leginska-Leschetzky method.' I began teaching myself when I was very young, for I used to assist Mrs. Virgil at some of her large classes, and I enjoy this branch immensely."

Upon her return to America in the fall, Miss Oliver expects to make her first appearance in Boston. She says she is anxious to play there because she has a great admiration for Boston and likes the people, being very anxious to see how they will receive her. J. V.

Cortot to Play in South America

After four months spent in this country, when he gave fifty-four concerts in a coast to coast tour, Alfred Cortot sailed for France on April 30. He remained in Paris two days, after which he went to England, where he is appearing for the second time this season. In July he will go to South America for concerts in the principal cities there, and in the fall and winter of 1921-22 he will be occupied with concerts in Germany, Holland, France and Spain. Again, under the direction of Concert Management Arthur Judson, he will return to the United States in the autumn of 1922 and will remain here until the following spring. So great is the demand for appearances by this distinguished pianist that options on more than half his time have already been taken.

Mr. Cortot's appearances during the past season included concerts with the Boston Symphony Orchestra in Philadelphia, Washington, Baltimore and Brooklyn; recitals in Montreal and Three Rivers, Canada; three appearances in Chicago, two in recital and one with the Chicago Symphony Orchestra; three recitals in Philadelphia; appearances with the New York Symphony and Minneapolis orchestras; two Cleveland recitals; and single appearances in Kenosha, Buffalo, Boston, Pottsville, Kalamazoo, Baltimore, Washington, Pittsburgh, Detroit, Atlanta, Montgomery, New Orleans, Nashville, Memphis, Oklahoma City,

Tulsa, Topeka, St. Joseph, Kansas City, Pueblo, Denver, Salt Lake City, Los Angeles, San Francisco, Sacramento, Stockton, Fresno, San Jose, Oakland, Portland, Seattle Tacoma and Spokane.

In the cities where he had previously been heard, Mr. Cortot deepened the excellent impression which he had created on his former visit, while the cities which heard him for the first time are clamoring for reengagements. It has been a privilege for American music lovers to have the opportunity of becoming acquainted with French pianistic art through the medium of Mr. Cortot, who is considered by his countrymen "the first pianist in France" and esteemed throughout Europe for the perfection of his art.

Stoeving and Egbert Mu Phi Epsilon Patrons

Lambda Chapter of Mu Phi Epsilon, national musical sorority, located in the Ithaca Conservatory, Ithaca, N. Y., recently initiated Prof. Paul Stoeving, eminent violin artist and author, and Prof. W. Grant Egbert, president of the conservatory, as patrons, and Mrs. H. E. Heckman as a patroness of Mu Phi Epsilon. The ceremony was conducted by Florence Shevalier, president of Lambda Chapter. This chapter has long held the reputation of including in its membership the finest violinists which the conservatory turns out, among whom are Alcinda Cummings, who won second place in the Kubelik-Sevcik scholarship contest; Susan Tompkins, Margel Gluck, Helen Doyle Durrett, Ruth Christian and now Olga Eitner, who is one of the six secondary scholarship winners in the Kubelik contest. Thelma Given has recently become a national honorary member of Mu Phi Epsilon.

Altschuler to Use Votichenko Songs

Modest Altschuler, who will specialize in teaching talented singers the art of Russian song interpretation when he returns from his Southern tour with the Russian Symphony Orchestra in the fall, has been engaged in selecting appropriate songs for his pupils, according to their requirements.

Among the interesting songs which he has gathered for this purpose is the selection of folk songs collected by Sasha Votichenko in all parts of Russia and compiled with the help of the great Leo Tolstoi. All of the songs have been arranged by Votichenko, who has made a lifelong study of the folk songs of the nations. Mr. Altschuler will continue to feature Votichenko's "Easter Chimes in Little Russia" throughout his Southern tour.

Ginrich Scores Singing on Short Notice

Lillian Ginrich sang at the spring concert of the Philadelphia Music Club in the ballroom of the Bellevue-Stratford on April 28, taking the solo and obligato parts at two days' notice. The Philadelphia evening Bulletin reviewed her part in the program as follows: "Miss Ginrich's voice is a soprano of considerable power and good quality, which she uses with sufficient vigor and authority. She did not lack assurance in the delivery of her aria nor in the ensemble numbers, in which she sustained her part with sufficient dramatic power to cause her voice to rise effectually above the full chorus."

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MISS ROMAINE CAPTIVATES

Brilliant Soprano Wins the Hearts
of Audience by Her Gracious-
ness and Informality—Her
Numbers Highly effective



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MISS ROMAINE GREETED BY LARGE AND ENTHU- SIASTIC AUDIENCE

Captured the Hearts of Her
Audience At Opening of
Salina's Spring Music
Festival

Margaret Romaine captured the audience with her magnetism and deepened the favorable impression by her deference to the kiddies. Before one group she told the audience that it had been intended for the children so they must excuse her for turning from them to sing its numbers. The children were delighted and the rest of her hearers no less so, encoring each number and securing its repetition to the audience proper.

Miss Romaine's voice is a brilliant soprano, high and of a rather plaintive beauty of tone. She threw herself intensely into her interpretations and interested the audience by her informality of manner. Her entire program held the close attention of the audience from beginning to end.—*St. Joseph News Press*.

A pleasing program at the Auditorium Tuesday night ended the second day of the spring music festival and the fourteenth annual Music Supervisors' National Conference. Margaret Romaine, prima donna soprano of the Metropolitan Opera Company, was featured.

Miss Romaine triumphed not only with the audience, but also with the children. She was soloist for several songs with the chorus, and for her last group gave a number of simple melodies, familiar to the children which she sang facing them, and then turned and repeated them to the audience. Grownups and children alike enjoyed the songs equally.

Miss Romaine is an artist of the first magnitude. Her voice was rich, well modulated and exceptionally melodious. Her personal charm added materially to the enjoyment of her numbers. Her choice of songs was fortunate, consisting for the most part of well known melodies. She was generous with her encores and when she had finished, the audience would not leave until she had given two final encores.—*St. Joseph Gazette*.

Margaret Romaine, prima donna soprano of the Metropolitan Opera Company, who last night formally opened Salina's 1921 spring music festival when she appeared in recital at the Grand Theater, captured the hearts of her audience with her opening number, the "Jewel Song" from "Faust," and displayed a voice of sweetness and charm.

The entire program was delightfully varied and well adapted to show the range of the singer's voice and her ability to lend herself to the mood of the selection. Tosti's "Goodbye," sung as a closing encore after repeated calls from the audience, was one of the best numbers of the entire program. The interpretation given by Miss Romaine to the universally loved song was exquisite, bringing out all the appeal natural to it. Paolo Tosti himself taught the song to Miss Romaine, and her Salina audience last night appreciated the number to the fullest.—*Salina Daily Journal*.

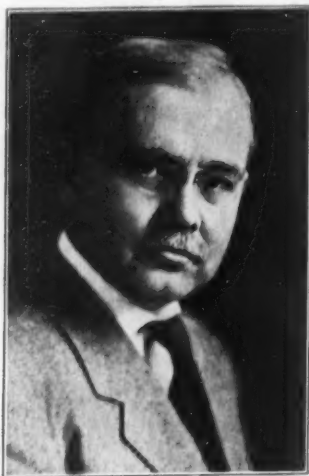
Miss Romaine possesses a rich dramatic soprano, and has the gift of the theater with her singing. Her songs Thursday evening were more than artistic vocally. They were gems of vocal and dramatic blending. Miss Romaine opened her program with the lovely "Jewel Song" from "Faust," followed by a classic group—Mozart's "The Violet," Mendelssohn's "Oh Song of Hope" and Brahms' "Sorrow I Fear Not."

The combination of dramatic action with the voice is what the audience desires most, and in this Miss Romaine excels for her work is sparkling with personality and the art of living the song text. She sings her songs as well as vocalizes.—*Salina Daily Union*.

Management: NATIONAL CONCERTS, Inc., 1451 Broadway, New York City
JOHN BROWN, President

MacPhail School's Summer Session Opens June 20

The MacPhail School of Music in Minneapolis, Minn., employs one hundred teachers, and during the past season has enrolled over four thousand students. Graduation exercises will be held in the Minneapolis Auditorium on



GLENN DILLARD GUNN.

Guest teacher at the MacPhail School of Music, Minneapolis, summer session.

June 17, when a program of piano and violin concertos and vocal arias will be given with orchestral accompaniment.

The summer session opens on June 20 for six weeks with Glenn Dillard Gunn and Harrison Wall Johnson, piano; Leon Sametini, violin; Frederick Southwick and Hubert Linscott, voice, and George C. Krieger, public school music, as guest teachers.

Free scholarships will be given by each of these six instructors to the most talented applicants. A series of recitals will be opened on June 25 by Leon Sametini, violinist, who will give a program accompanied by Margaret Gilmor MacPhail.

Catalogues are being sent out for the fall term of the school, which opens on September 7.

D'Alvarez for Keene (N. H.) Festival

Marguerite d'Alvarez has had to make a third postponement of her departure for Europe on account of additional dates which have come in for the spring. She has been engaged to sing on Artists' Night at the Keene (N. H.) Festival on May 26, under the direction of Nelson Coffin, who also directs the Worcester and Fitchburg festivals. On May 23 she will be soloist with the Junger Männerchor in Scranton, Pa., and on the 28th sails for France on the S.S. La Lorraine. She will concertize in England in September and October and will make her London appearances at Albert Hall on October 2 and 16. She is due back in America early in November and will make a brief tour of the South and Southwest, singing in Houston and other Texas cities in late November and filling her first Eastern engagements with the Cleveland Orchestra on December 1 and 3.

Famous Violinists at Bush Conservatory

Particular interest attaches to the announcement of the fact that Richard Czerwonky, the well known violinist, will continue his teaching at Bush Conservatory, not only for the summer term but also for the following seasons. This is welcome news to the host of Mr. Czerwonky's admirers and pupils, who have found in his playing and teaching so much inspiration and enjoyment.

Bruno Esbjorn, the famous Swedish violinist, is an interesting addition to the violin department of Bush Conservatory. He will begin his association with the institution at the opening of the summer term, and will also be heard in recital at that time.

Rowland Leach, who has been teaching at the Conservatory for a number of years, has won a splendid reputation for himself both as violinist and composer. His fine musicianship and ability as a teacher have developed a

large class for this excellent artist. He will conduct the summer normal course for violinists.

The summer term at Bush Conservatory offers many items of interest, and the advance indications are that the attendance will be even larger than last season.

The Free Master Classes in piano, violin, voice and composition have attracted a great deal of attention, and the remarkable plan on which they are to be conducted—entirely without expense to qualified students of Bush Conservatory—assures an unique interest.

The artist recitals of the summer session list many artists of international reputation and the student dormitories are an ever popular feature of the Conservatory, especially for busy summer students.

Isabel Leonard's Pupils Heard

Isabel Leonard, well known New York vocal teacher, presented eight artist pupils in recital on May 7 at her studio in Carnegie Hall, New York. The large audience showed its approval throughout the entire performance.

"It (the voice) has the great charm of being always perfectly in tune."

—New York Eve. Post.



© Ira L. Hill

MAY PETERSON

SOPRANO

Metropolitan Opera Company

Concert Direction
Music League of America,
8 East 34th St., New York

The program opened with Handel's "Where E'er You Walk," beautifully sung by Albert Mesrop. This was followed by Claire Wingrove who rendered "Bid Me to Love," D'Auvergne, and "A Bowl of Roses," C. Clark. Augusta Cooper was heard in Brahms' "Sapphic Ode," and "Thy Beaming Eyes," MacDowell. Carrie Weber sang "With Verdure Clad," Haydn; William Howard gave a brilliant rendition of "O, Paradiso," Meyerbeer; Ida Klugel sang "Care Selve," Handel; Mr. Mesrop, who recently returned from a successful concert tour, made a favorable impression with his interpretation of a group containing "E lucevan le stelle" from "Tosca," Puccini; "Nell," Faure; and "Bon jour Suzanne," Bizet. Anna Gagel sang in a finished manner "Alger le soir," Fourdrain, and "O That We Two Were Maying," Nevin; Laurette Howard's rich and resonant voice was admired in "O Mio Fernando," Donizetti; as well as in two songs of the Irish Harpers—"Moorlough Mary" and "The Foggy Dew." Miss Weber closed the program with a group of three songs—"Songs My Mother Taught Me," Dvorák; "The Lark Now Leaves His Watery Nest," Parker, and "Surely the Time for Making Songs Has Come," Rogers.

Complete Schedule for Goldman Concerts

The Goldman Concert Band under the direction of Edwin Franko Goldman will give more than sixty concerts this summer, and the following schedule has been definitely arranged. There will be forty-two concerts at Columbia University, the season starting on June 6 and ending September 2. During the first nine weeks, concerts will be given on Monday, Wednesday and Friday evenings. During the last three weeks, concerts will be given five nights a week, Monday, Tuesday, Wednesday, Thursday and Friday

evenings. In addition to the concerts on the Green at Columbia University, eighteen additional free concerts will be given on Tuesday and Thursday evenings at eight p. m., in the various City parks and hospitals, as follows: June 7, City Hall steps (at twelve noon); June 9, Prospect Park (Brooklyn); June 14, Montefiore Home and Hospital; June 16, Central Park; June 21, Ellis Island; June 23, Prospect Park (Brooklyn); June 28, Poe Park (Bronx); June 30, Central Park; July 5, Central Park; July 7, Prospect Park (Brooklyn); July 12, Poe Park (Bronx); July 14, Central Park; July 19, Bellevue Hospital; July 21, Prospect Park (Brooklyn); July 26, Prospect Park (Brooklyn); July 28, Central Park; August 2, Central Park, and August 4, Prospect Park (Brooklyn).

All of these concerts will be given by the entire Goldman Concert Band of sixty pieces. For the concerts at Columbia University tickets of admission are required. These tickets are free and may be had upon written request to "Summer Concerts," Columbia University, New York City. A self-addressed, stamped envelope must be enclosed with the request. No tickets are required for the park concerts.

Alice Nielsen to Tour Under Charlton

Within the short span of a month's time, Alice Nielsen has returned to Boston for a second Symphony Hall appearance. Last month she was soloist with the Boston Symphony Orchestra, and previously appeared under the auspices of Boston College.

The Boston musical public is unreservedly devoted to Alice Nielsen. Last year, after several seasons of absence, she came back to find that old memories of her Boston



ALICE NIELSEN,
Soprano.

Opera days still held their sway and she was welcomed with an enthusiasm in which affection has a major share.

Had she wished to rest on the laurels of her past triumphs, her audience would have forgiven her the easy triumph of personal charm. But the unerring artistry of Miss Nielsen chose otherwise and she gave a program of such admirable scope and with such consummate technical skill that her audience was conquered anew. Her rendering of Mozart, especially, emphasized the fact of her especial qualifications for this supreme test of the singer's art. Miss Nielsen will tour this coming season under the management of Loudon Charlton.

Morgana at Plattsburg

Nina Morgana has been engaged as soloist for the closing performance of the Plattsburg (N. Y.) May Festival, and will give a recital that evening with Alberto Bimboni at the piano.

TED SHAWN

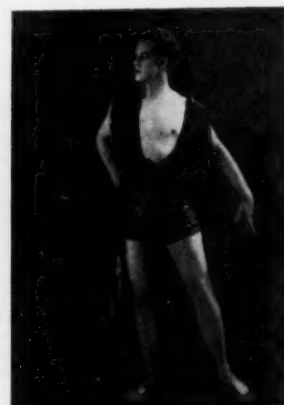
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Opera
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A"THE SUCCESSOR TO
TAMAGNO"

"It was a big night for Zerola. He has a fine collection of ringing high notes. The audience fairly lay in wait for them, and when, at the close of the Nile scene, Rhadames, impersonated by Zerola, gives his sword to Amneris to the accompaniment of a high C, the audience rose with him. So wild was the demonstration that Zerola did his bit over again. Throughout the opera he showed much vocal power and resonance."—*New York Evening World*, April 29, 1921.

"No such dramatic tenor voice as that which Zerola revealed has been heard since the last appearance of Caruso. It is a voice which in its amplitude and resonance is meant for the Metropolitan Opera House. But for all his bigness of voice, Zerola sings with a fluent, liquid smoothness and there is a rich and noble quality in his tone, coupled with impeccable artistry in its management that makes for sheer beauty."—*Rochester Herald*, April 30, 1921.

"Zerola sang his numbers with tremendous effect. He was a sensation. Coming to Rochester practically unknown he captivated the audience before he had gone far in his first aria."—*Rochester Democrat and Chronicle*, April 30, 1921.

Transcontinental Concert Tour Now Booked and Booking

EXCLUSIVE MANAGEMENT

HAENSEL & JONES

Aeolian Hall, New York

(By arrangement with WM. THORNER)

VICTOR
RED SEAL RECORDSVICTOR
RED SEAL RECORDS

Swedish a Singable Language

Julia Claussen belongs to that distinguished school of operatic singers to whom no difficulties seem too obstinate to surmount when it comes to languages and repertory. Most of her roles she knows in Swedish, English, German, Italian and French. And to be conversant with these languages at the same time, to say nothing of the other Scandinavian tongues, Norwegian, Danish and Finnish, is surely a noteworthy linguistic feat, even when judged by continental standards.

Swedish is not only a beautiful language, but a very singable one, declares Mme. Claussen, and its beauties become even more apparent in song. On account of its many open vowels, it might be said that it resembles Italian, although it is a fundamentally different tongue. To illustrate this similarity Mme. Claussen relates an interesting occurrence that happened when she was singing with the Chicago Opera Association.



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INGA JULIEVNA Norwegian Lyric Coloratura Soprano

Now Booking
Season 1921-1922

J. H. ALBERT MUSICAL BUREAU
55 Liberty Street, New York City

On one occasion when this company gave "Il Trovatore," Mme. Claussen, who had just come to the United States and had not yet had time to prepare Azucena's role in Italian—as it happened she had previously sung this part in other languages—was unexpectedly called upon to sing Azucena in place of Mme. Schumann-Heink who had become suddenly indisposed. Naturally Mme. Claussen hesitated until the late Cleofonte Campanini convinced her that it would be all right for her to sing the role in Swedish. A triumphant performance was given.

After the curtain had fallen on the last act of the opera, Mr. Campanini hastened to Mme. Claussen and was very enthusiastic in complimenting her on the use of her mother tongue, which he himself thought almost as beautiful as his own beloved Italian. The public and the press, too, were equally as enthusiastic.

The question naturally arises as to why more well known concert singers do not sing Swedish songs. Mme. Claussen is quick to answer this interrogation.

"Because they don't know the language. They will learn French, German, Spanish, Italian and many other tongues; yes, and even difficult Russian, but when it comes to Swedish—Sweden is such a small country!—perhaps they do not think it worth while."

This season, as in seasons past, Mme. Claussen has been using many Swedish songs of exceptional interest on her concert programs. These selections are always well received by the public. As for the critics everywhere—and Mme. Claussen has been from Coast to Coast again this season—they devote much space writing about this part of her program. Moreover, these songs are received with equal enthusiasm everywhere, whether it be in a section of the country where there is a large Swedish-American population or not. On this account Mme. Claussen is glad, for, according to her own declaration, she sings the Swedish songs because she wants the American public to hear the songs of Sweden as well as the songs of the other Scandinavian countries.

Mme. Claussen's command of the Wagnerian repertory has been particularly commented upon. When one knows that she sings all these roles in the many languages she does, it makes it all the more noteworthy.

Harriet Van Emden's Interesting Career

Harriet Van Emden! As yet the name is little known to music lovers in or outside of New York. The young American soprano who is its possessor is a distinct type in herself and there is something so natural and wholesome about her that attracts one instantly. Yes! She is agreeable to the eye for she is of fine carriage and medium build with an air of refinement and charm that



HARRIET VAN EMDEN,
Soprano.

is at once refreshing. Her face is lovely. A white skin is off-set by dark sympathetic eyes and hair that is simply combed back off her forehead. Her mode of dress is quiet but in becoming taste.

And when Harriet Van Emden converses with you, she gives the impression of not only being a good musician but also well read on all topics. Her parents being Hollanders, Miss Van Emden has inherited a natural talent also for languages. She sings in English, French, Italian, Dutch, Russian and German.

"It seems to me that I have always sung," said the young woman after we had touched on her early training. "As a child of three, mother tells how I attracted the attention of the director of the National Opera of Holland, who was our guest one afternoon. He heard some singing in the next room and asked who it was. Mother answered: 'That's just the baby!' 'Impossible!' he replied. But when they went into the room there he found me seated on the floor playing with my shoes. I sang off and on until I was twelve when mother would not allow me to use my voice at all. At the age of fourteen, I was sent to a boarding school in this country and had been there a short time when the vocal teacher discovered I sang a little and asked me to study with her. Mother did not reply to my questions about studying and finally the teacher said she would instruct me for nothing! I immediately wrote home and this time word came back that if I started to study, I should be taken from school. So nothing was done! My mother afterwards told me that she had made up her mind that when I did begin to have my voice schooled, it would be under a reliable master. I began soon after to study at the Institute of Musical Art in New York where I have lived most of my life—but after three months, my mother's health was not of the best

and the doctor advised her to go abroad. Father insisted that she go, thus killing two birds with one stone as it were, for I was to study. We remained abroad until 1914, when the war drove us home and interrupted my studies under Maestro Moratti, successor to the famous Lamperti. Back in America, I went to work with another teacher whose name I shall not mention, but I found he was not the one for me and then, as good fortune had it, I sang at a private musicale where a friend of Mme. Sembrich heard me. She was so interested that she arranged for a private audition, as a result of which I commenced my studies with this great artist."

Miss Van Emden has been singing of late at private musicales, a recent appearance at the Lotus Club here being very successful. It is said that she possesses a voice of lyric beauty which she uses with the taste and skill that is linked with musicianship. As yet, she has no desire to give a New York recital but will concertize outside of this city under the management of Antonia Sawyer. J. V.

Jessie McAlpine Scores in Toronto

Hector Charlesworth, the well known Canadian critic, in a lengthy review in the Toronto Saturday Night, said in part of the playing of the gifted Jessie McAlpine: "The ever growing esteem in which the young Canadian is held by the musical public of Toronto was demonstrated by an audience which more than taxed the capacity of the Margaret Eaton Hall at her recital on April 21. The intense seriousness with which she has pursued her ambitions under the inspiration and guidance of her instructor, W. O. Forsyth, shows the exquisite taste, fine authority and satisfying beauty of her interpretations. . . . Her playing has an abundance of rich mellow color, her technique is absolutely sure, and of exceptional amplitude, and her tone has a large lyrical quality that gives appeal and vitality to all she plays. . . . The most important item on her well selected program was Liszt's beautiful sonata in B minor which she played con amore, and with much beauty of conception. She also played with remarkable color and significance 'Mefisto Valse.' Her playing of several Chopin etudes was also marked by an impressively pensive quality, and beauty and authority of tone, and in many other short numbers, including two compositions of exceptional poetic beauty by W. O. Forsyth, 'In the Vale of Shadowland' and 'Through Enchanting Meadows,' op. 54, which is dedicated to Miss McAlpine, strikes one as probably the finest short piano work that has yet come from the pen of the composer. Miss McAlpine demonstrated her very high status as a concert artist."

Florence McManus Entertains 200 Children

Florence McManus, soprano, wife of the eminent cartoonist, George McManus, on Wednesday afternoon, April 20, entertained 200 boys and girls at the matinee performance of "Bringing Up Father" at the Manhattan Opera House, New York. Mrs. McManus appealed to the Bureau of Family Rehabilitation and Relief at 105 East Twenty-second street, New York, and with the assistance of its superintendent, Helene Ingram, gathered the children of the needy poor of New York City. The children not only enjoyed the performance, but likewise enjoyed the hospitality of Mrs. McManus in the receipt of a box of candy for each.

Hein and Fraemcke Institution Gives Recital

A students' recital of a dozen numbers was given at Carnegie Chamber Music Hall, March 31, when piano, vocal, harp and ensemble numbers were heard by an audience which taxed the hall. "Oh! it was fine," was the exclamation of one appreciative auditor. Those on the program were Anna Dauner, Gabrielle Palir, Elbert Hunt, Evelyn Schiff, Marion Batista, Estelle Stratton, Viola Philo, Gertrude Finkelstein, Marguerite Lowney, Antoinette Meyer, Marie Gilroy, Marie Gewehr, Alice Wirth, Frederick Gummick, Anna Pinto and Ignatius Palazzi.

Lillian Ginrich Makes Listener Weep

A very large audience attended the concert given recently in Tullytown by the Morristown Orchestra with Lillian Ginrich as soloist. Among the soprano's recent dates was one in recital in the auditorium at the State Hospital at Norristown. After singing "Break Thou the Bread of Life" at a Sunday service in the Lutheran Church of the Holy Communion in Philadelphia, Miss Ginrich received a letter from a member of the congregation stating that the number was so feelingly sung that it made her weep.

Caselotti Pupils Busy

Mary Haines, coloratura soprano, an artist pupil of Maestro G. H. Caselotti, was soloist at the Leaverick Memorial Church, Corona, L. I., on March 7. Max Schier, another artist pupil, filled the following engagements: March 17, at the Masonic Building, New York, soloist at the "Ladies' Day" of Golet Lodge; March 21, at the Unity Lodge, Hunts Point Sons of Israel; March 26, in the Stuyvesant High School, New York, at the historical concert.

Berumen Scores in Sweet Briar

Ernesto Berumen appeared at the Sweet Briar College, Sweet Briar, Va., recently, and scored a brilliant success, playing compositions by Handel, Brahms, Ponce, Debussy, Palmgren and La Forge. The young pianist evoked much enthusiasm and was obliged to give several encores. His best offerings were a Mexican ballade by Ponce, "Danse," by Debussy, and "Valse de Concert" by Frank La Forge. The last mentioned composition is dedicated to Mr. Berumen.

Edward Lankow Busy

Edward Lankow, the basso, has recently appeared in concerts with the New York Mozart Society, the Biltmore Friday Morning Musicals, with the "Shriners" (at Kismet Temple, Brooklyn); Lewistown, Pa.; Utica, N. Y.; Montreal, Canada; Belleville, Ill.; St. Louis, Mo.; Colorado Springs and Boulder, Col.; Norfolk, Va.; Richmond, Va.; Palm Beach, Fla., and Miami, Fla.

Beck to Sing in Indianapolis

Alma Beck, who recently returned from a very successful tour of the Maritime Provinces, has been engaged by the Indianapolis Maennerchor to give a recital.

Estelle Liebling



BOSTON

Voice

excellent
brilliant
very fine quality
uncommonly beautiful

Legato

sure
plastic
beautifully sustained

Intonation

pure
accurate

Musicianship

admirable
intelligent

Enunciation

clear
perfect
songful

Diction

clear in every language

Success

marked

The artist

most delightful

CHICAGO

Voice

of dramatic force
skillfully produced
of beautiful quality
of delicious quality
of very lovely tone quality

Style

sensitive
individual
intelligent
acme of artistry

Stage presence

charming
simple and unaffected

Musicianship

sincere
excellent
consummate
good taste in

Success

incontestable

NEW YORK

Voice

rich soprano
well produced
full and round
beautiful lyric
used with skill

Intelligence

rare
of phrasing
ripe musical
and sincerity
taste and charm
and musicianship
taste and fine musical feeling

AND EVERYTHING

keenly dramatic
great musical gifts
fascinating vocal art
interesting programme
poise and distinction
very interesting singer
unconventional programme
audience justifiably enchanted
serviceable technical equipment
bird-like purity and spontaneity
sensitive gift of interpretation
appreciation of styles and texts
realizes the value of good diction

Manager

N. Gospy Turner

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New York



MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.
 ERNEST F. KILBERT, President
 WILLIAM GEPPERT, Vice-President
 ALVIN L. SCHMOEGER, Sec. and Treas.
 437 Fifth Avenue, S. E. Corner 39th Street, New York
 Telephone to all Departments: 4292, 4293, 4294, Murray Hill
 Cable address: Pegajar, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.
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 BOSTON AND NEW ENGLAND—JACK COLES, 31 Symphony Chambers, 244 Huntington Ave., Boston. Telephone, Back Bay 5554.
 EUROPEAN REPRESENTATIVE—ARTHUR M. ABELL, Present address: New York office.
 LONDON, ENGL.—Cesar Bascringier, (In charge) Nelson House, 85 Queen Victoria Street, London, E. C. Telephone 448 City. Cable address: Bascringier, London.
 PARIS, FRANCE—HERBERT KIKERBERGER, 100 rue du Turenne.
 BERLIN, GERMANY—Cesar Bascringier, Joachim-Friedrich Str., 49, Berlin-Helms.
 MILAN, ITALY—Arturo Bascringier, Via Leopardi 7.
 For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1913, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
 Published every Saturday by Musical Courier Company
 Devoted to the interests of the Piano Trade

NEW YORK THURSDAY, MAY 19, 1921 No. 2145

The proof of the pudding is in the box-office. Gabriel Dupont's opera "Antar," produced at the Paris Opera for the first time on March 11, attracted no less a sale than 203,407 francs during the first five weeks of its existence, beating all records of that institution.

The tax on pianos created quite a row in Paris. After a number of the most prominent musicians, notably Henri Rabaud, had refused to pay it, the city council voted sixty-three to three to suspend the tax until a general revision of the budget resources had been made.

Herman Darewski, the London publisher, is chaperoning a series of concerts which are to be distributed from The Hague—by wireless. There will be two a week for the benefit of the troops in the English Rhine army, of cross-channel passengers and of anybody else who wishes to listen in.

It cannot fail to be interesting when a musician of the standing and attainment of Edgar Stillman Kelley sets forth his ideas on so special a subject as chamber music, and MUSICAL COURIER readers will find much to enjoy and reflect upon in the article "Concerning Chamber Music—A Free Fantasy" by him, which appears on another page of this issue. Chamber music is such a serious subject, approached generally in so austere a manner, that a delightfully intimate paper upon it, such as Professor Kelley's, is a thoroughly enjoyable rarity.

The winning of the City of Paris operatic prize, recently awarded to Jean Cras, as reported in the MUSICAL COURIER, opens up the question as to a possible connection between navigation and composition. Rimsky-Korsakoff, the most successful of Russian operatic composers, was a naval officer before he gave his entire time to music, and this Jean Cras, capitaine de frégate, is a naval officer still in active service, the commander of the destroyer *Admiral Sédès*. The name of his prize-winning opera is "Polyphème," the book after the poem by Samain.

When America likes a thing, she does not hesitate to pay for it. The box-office figures from Pavlova's last winter's tours, published in last week's issue, are truly impressive. The little Russian is by no means a novelty in this country, but, not resting on the laurels she first won, she wisely has kept on constantly working. There is no falling off in Pavlova. When she first came here a goodly number of years ago she was absolutely at the head of

her branch of her profession—and she still is there today. Which is the reason why people all over the States gladly paid to see her again last winter, and why they will do so again when she returns in the fall for still another tour which promises to be as successful as the one recently completed.

Hardly had the Italian company under Tullio Serafin moved out of the Theatre des Champs Elysees, Paris, after giving "Tristan and Isolde" in Italian, when the company from the Royal Opera, Amsterdam, moved in and gave it in Dutch. Jacques Urlus, whose Tristan at the Metropolitan is favorably remembered, was the hero.

The historic Church of St. Catherine in Nuremberg, which once served the Master-Singers for their "sings," and which is used as a sort of barn today, is being cleared out with the idea of restoring it to its original purpose. First, however, its acoustic properties are to be tested by the Philharmonic Society of Nuremberg.

Washington State has put one over on the cities. In the state, but not in the cities, the schools give credits for music study—substantial credits, not to be scorned by any student, eight credits out of thirty for High School graduation. Think of that! Music is considered to be almost a quarter of the value of the entire education. This is some progress! Congratulations, Washington!

Impresario Scandiani of La Scala, Milan, appears to have changed his mind again and that famous theater will reopen on December 26 with "Falstaff" instead of with "Parsifal"—which seems much more fitting for the greatest Italian opera house. The season's repertory is expected to include the Puccini Tryptich (!), Catalani's "Loreley" and "Parsifal"—and, of course, the long-promised "Nerone" of Boito. Will that mysterious work ever really get on the boards?

James Tubbs, the famous English bow maker, passed away in London on April 20, aged eighty-six years. In his youth he was a well known oarsman, but gave up the sport because the strain on his hands unfitted them for the delicate work of bow making. He retired once, leaving the business to one of his sons, who was killed during the war, so that the old gentleman returned to his bench and died in harness. Nearly all the famous violinists have at least one Tubbs bow.

Down in Wellsburg, West Virginia, they passed some blue laws recently. A newsdealer was arrested and fined ten dollars for selling newspapers on Sunday. On Monday a violinist and a cornetist who had played the day before in one of the Protestant churches were arrested and Mayor Kraft, who also appears to be municipal justice, was, at last reports, expecting to take ten dollars apiece away from them, since they violated the city ordinances by performing for a fee on the Sabbath. We suspect Mayor Kraft of being a very human person. Future church contracts down that way will have to be made at so much—and cost of fines.

THAT BOSTON FESTIVAL

Sam Kronberg, of Boston, has been in the game of running unusual musical affairs for a good many years off and on. He is still optimistic—or was, up to last week. Although the tercentenary of the Landing of the Pilgrims centered some time ago, Sam announced a great Tercentenary Music Festival for Boston the week of May 16. It was to be the "greatest musical event in the history of America," artists galore—and the best ones—chorus of 1,000 voices, orchestra of 120 and a ballet of 100 dancers. Sam came over to New York a month or so ago and when he left his pockets were bulging with contracts; so were the safes of various New York managers. They still are—both the pockets and the safes.

Single tickets went on sale April 28. Sam was on hand bright and early—before nine, in fact—expecting a rush. Up to noon one ticket was sold—at one dollar. In answer to several thousand circular letters Sam received about a dozen replies, the writers pledging themselves for rather less than fifty subscription tickets. But Sam persisted. Up to May 11, five days before the date of the big show, the total sale, Sam says, aggregated about \$4,000 and expenses were to be \$48,000 at the least. So they called it off. Sam is not so optimistic any more. Very likely the New York managers aren't either. And it's a hundred years before the Pilgrims get around to their centenary again.

MUSIC AND DUBLIN

Towards the end of 1920 there appeared in the London Daily Telegraph an article by Hester Travers Smith on the "Musical Culture in Dublin." The writer of the article is an Irish lady who lives in Dublin. She begins her letter by describing the sensations of a traveler from London:

When he sets foot on the steamer which is to take him over to Ireland, he becomes dimly conscious of a change of atmosphere. Busy, alert England is behind him, the slow drawl of the Dublin accent catches his ear, and when he arrives at Kingstown he realizes fully that his surroundings are very different. His first impression on driving through Dublin is one of drowsiness. The streets and squares are almost deserted, and now and then he catches a glimpse of the dim blue mountains which rise gently in long folds to the south. Business, traffic and hurry are totally absent. The city is dim and dingy, an air of lassitude pervades it. It is not a city of the dead, but a city of the sickly. Those who have spent their lives in Dublin are conscious of its strange quality for sapping vitality. In art as in business, we in Dublin live in a gentle gray twilight, and if the truth be told, we do not long for the full light of day. We have talked of ourselves as a music loving nation, and we drowse on in the belief that, with our wealth of folk music, and our national musical festivals, we hold our own with other countries.

Unfortunately for Ireland, however, the greater number of her intellectual sons forsake her for other lands. London has a far larger Irish population than Dublin has. Some of the Irishmen in the House of Commons in London are elected by Irish voters in English towns. There are millions of Irishmen in the United States, and they are conspicuous in Canada and Australia as well.

What would have become of the great orator and statesman, Edmund Burke, the literary genius Oliver Goldsmith, the poet Thomas Moore, the composer Michael Balfe, if they had lived in Dublin instead of London? Another son of Erin, John Field, spent his life in Russia, and invented the nocturne which Chopin developed. Another Dublin born musician, Villiers Stanford, makes London his home, and the brilliant and prolific Victor Herbert, who saw the light of day in Dublin, lives in New York.

Would the dreamy, drowsy Sleepy Hollow air of Dublin have lulled to sleep the musical minds of Field, Balfe, Stanford, Herbert?

Ireland is very rich in folk tunes. Dr. George Petrie has collected no less than 1,582 of them, and Boosey & Co., of London and New York, publish them. Yet no school of Irish composition has been founded on them. Irish composers have contented themselves with writing after the manner in vogue in the concert rooms and opera houses of the period in which they lived. The German school is founded on the folk music of Germany, but the Irish have founded no school on their equally rich folk music. There are songs and dances which can be instantly recognized as Irish, but beyond short songs and dances the Irish school has not been developed.

No one could possibly detect the slightest trace of Irish influence in any of Field's music which has been forgotten, or in the half dozen nocturnes which have endured. Nor did Balfe write in an Irish manner. His training was mostly Italian, and he wrote in the popular operatic style of the times in which he lived.

Arthur Sullivan inherited an Irish name from his grandfather. But as Sullivan was English by birth and in musical style, no more need be said about him at present.

Moore's melodies, as they are often called, were not composed by Moore at all. He wrote new words to fit old tunes, and thereby did a great service to Irish folk songs. But Moore left Dublin when he was twenty years old and wrote the words of his Irish melodies in London, which he made his headquarters for many years. And we feel certain that more songs about Ireland are composed in America than in Ireland itself.

Is it not a fact that the color of St. Patrick's flag was pale blue and not green?

In a well-known poem called "Exile of Erin" are to be found the following lines, which are typical of hundreds of song lyrics written about Ireland

Never again, in the green sunny bowers,
 Where my forefathers lived, shall I spend the sweet hours,
 Or cover my harp with the wild woven flowers,
 And strike to the numbers of Erin go bragh!

Erin, my country! though sad and forsaken,
 In dreams I visit thy sea beaten shore,
 But, alas! in a far foreign land I awaken,
 And sigh for the friends who can meet me no more!

The sadness of the exile is considerably lessened, however, when the reader learns that the author of Erin go Bragh was the Scotch poet, Thomas Campbell, who spent most of his life in London and never once set foot in Ireland, so far as can be discovered.

VARIATIONETTES

By the Editor-in-Chief

A lady writes to us: "I am wondering whether any musical artist would like to rent my country home (furnished) for the Summer? It is a comfortable house with plenty of rooms and a lovely studio commanding a beautiful view. There is plenty of ground, there is a private roadway, and there are no neighbors. Large tennis court and garage. Ideal spot for rest, recreation, and study. Situated in the Catskill Mountains about four hours from New York. Reasonable rent to responsible applicant." Anyone interested in the lady's request may address the writer of this column for further particulars.

The New York daily paper music critics continue to tell our local orchestral magnates how to run those organizations, and our local orchestral magnates keep on running them to suit themselves.

Edison's now famous 177 questions to applicants for employment in his establishment have decided us to formulate a set of queries to be answered by all those who would like to do critical writing for the MUSICAL COURIER—and they number several dozen each week:

1. How much money has Caruso? Farrar? McCormack? Sousa? Galli-Curci? Garden?
2. When is an opera singer to be referred to as a diva, and when as a songbird?
3. Which composer is called familiarly "Papa"?
4. Who is "the Polish tone poet," the "Chopin of the North," "Richard II," "the father of the fugue," the "master of Bayreuth"?
5. What names may you call a composer whose music you do not like?
6. Should a critic on a morning paper treat a critic on an evening paper as an equal in public?
7. What size collar does Ruffo wear? What size hat?
8. Tell about Obadiah X. Diblin.* Name his operas.

There is a touch of appropriateness in giving "La Juive" in Yiddish, as is done this week at the Lexington Theater.

The Morning Telegraph teases us with this: "Hawaii reports a serious labor shortage. It would be a sad blow if this were to effect the ukulele crop."

Flaming advertisements in the Sunday dailies announce the three Tuesday evening orchestral concerts of Richard Strauss (at the Metropolitan Opera House), November 15, 29, and December 13. Now the official musical state of peace between this country and Germany may be said to have begun.

75 West 44th Street, New York.
May 13, 1921.

Dear Mr. Lieblich:

Here is an opportunity for you to do a good deed to three or four women who are looking for summer jobs.

The point is this: I am associated with Joseph A. Golden in a summer stock company in Trenton, N. J. We want three or four good women musicians, to play between the acts, in place of the "murderers" who usually issue discords in the pit. We will place these ladies upon the stage before the curtain to play an overture and between each act. Most likely the quartet should comprise a cello, violin, cornet and perhaps a harpist. If we use only three the harpist can be omitted. If you have anybody on your staff or among your millions of friends who can suggest the proper people, I will appreciate it very much.

Meanwhile my very best regards.

Sincerely yours,
E. S. BETTELHEIM,
Editor Dramatic News.

Ethel Newcomb, the American concert pianist, declares that "if as much time were given to learning to play Chopin and Beethoven as is given to learning to play bridge and poker, we would more quickly reach our proper stature as a musical nation." Even learning to listen to Chopin and Beethoven might help much, is it not so, Miss Newcomb?

One often reads critical mention of a "friendly audience" at a concert. Who ever saw an unfriendly audience at a concert?

Kubelik asserts that he has two souls, the larger one being for music and the smaller for business. Kubelik was being sued for \$10,000 (for the

alleged breaking of a contract) when he made the statement.

We are asked to quote in the MUSICAL COURIER a little article which we wrote recently for Charles D. Isaacson's special New York Globe Music Supplement in celebration of New York's Music Week. Follows the screed in question:

IS CRITICISM OF MUSIC NECESSARY?

It is, and it isn't. That may sound like a compromising statement, but it is a truthful one. If one looks back into history the record is bare of many instances where professional criticism helped musicians to greater achievement or even to belief in their own ability. More often the published reviews discouraged their subjects, hampered their progress, and sometimes even drove them to frightful doubt and despair. To sensitive souls the newspaper discussion of their supposed deficiencies was no less than agony, and in many cases led to terrible mental distress, and occasionally to insanity and even death. Bach, Haydn, Mozart, Beethoven, Schumann, Brahms, Wagner, Liszt, and, in later times, Strauss and Debussy, to say nothing of Tchaikovsky and other Russians, were harried, tormented, confused, and delayed in "arriving" because of the hostile and uncomprehending criticism levelled at their works and at them by the newspaper reviewers of their period. The kind of musical criticism, therefore, which is personal, dictatorial, and inquisitorial is decidedly harmful to the tonal art.

The helpful critic is the one who gives every composer and performer the benefit of the doubt as to sincerity until he is proved guilty of bad intentions toward art. The helpful critic makes allowances for the viewpoint of the creator or the performer. The helpful critic tries to discover that viewpoint. The helpful critic admits that there is a viewpoint besides his own, even if it does collide with his personal preferences or prejudices. The helpful critic never makes his subject the victim of a theory, a propaganda, or a vindictive campaign. The helpful critic does not berate an audience for liking what displeases him. The helpful critic is as anxious to go to the concert of a debutant as to that of the most renowned and high priced artist. A helpful critic is one who minds his own business. A helpful critic—but there, I am not describing a music critic, but an angel.

Before all things, a critic should remember that if he really desires to help the great tonal cause, he should write not for musicians (they do not need, and in fact, resent criticism) but for the public, and in such a manner that the man in the street may become interested and not frightened whenever he encounters the "music" department of a newspaper.

Mr. Isaacson, by the way, is an indefatigable propagandist for everything that may help to bring good music closer to the peepul. Recently George Ade spoke some kind words for jazz, and intimated that from the love for it a bridge might be built to appreciation of the higher kind of tonal delights. Mr. Isaacson, in honest doubt, consulted a few of the most representative musical persons he could buttonhole in a hurry, and asked them whether they agreed with the Ade dictum that, "because you seek the drugging effects of ragtime, do not contradict those who claim to get an actual kick from the Boston Symphony Orchestra?" The actual question asked by Isaacson was: "Is it possible to advance to great music by gradual processes?" The Dean of Northwestern University, Dr. Lutkin, said: "Jazz is the musical equivalent of rouge, lip stick, short skirts, bedroom plays, questionable dancing, and everything vulgar and indecent. It is a serious obstacle in the path of art and many years will pass before its pernicious influence will be counteracted." Gena Branscombe, composer, compares jazz to "a strumpet, a painted woman, degrading, with bestial mediocrity and petty sensuality as her qualities." Chalif, the Russian dancing master, says: "It is an explosion of insanity in music. Music creates passions and feelings, but jazz creates mad, beastly, sounds better adapted to the feet than to the ear."

Daniel Frohman, the theatrical manager and music lover: "Jazz is a mere metrical form of noisy vulgar feelings. It is a burlesque of good music." Raoul Vidas, the French violinist, discriminates between jazz and ragtime. "I adore ragtime, but abhor jazz. Ragtime is the most typical of the popular music of all nations. French, Italian and English popular songs really are dull beside the American ragtime airs." John Alden Carpenter speaks in praise of jazz. "Let us be jazzy when we feel like it, and not get the fantastic idea that we are un-American if we are unjazzy. The only real danger is that we may talk too much about it." Riccardo Stracciari, baritone of the opera, offers a constructive opinion: "Jazz is responsible for the awakening of an interest in music. Jazz is necessary in developing a desire for the best, just as the alphabet and the Mother Goose rhymes are needed in making a basis for an understanding of good literature."

Karlton Hackett, Chicago music critic, says: "It is a strong American growth." Leo Feist, song

publisher, in his usual philosophical fashion "Some men get more pleasure out of a chromo in the kitchen than a hundred thousand dollar painting in the parlor. Leave the chromo in the kitchen." Andre Benoit, accompanist to great violinists, has unmeasured terms of opprobrium for jazz: "How can it be compared to music? Jazz is to music what refuse in the swill barrel is to the banquet table." Sue Harvard, soprano, speaks of it as "poison and cocaine." John Hattstaedt, Chicago pedagogue, calls it "diabolical, the nation's curse." Alexander Bloch, composer and violinist: "There is no road from jazz to the real music, as there is no road from Diamond Dick to Shakespeare." Theodore Bendix declared laconically, "Jazz will dig its own grave." But George Ade, speaking as one who has advanced from "Molly Darling" to "La Bohème," pleads that "It is not to be denied that even the lowly born may learn to handle and almost assimilate music which appeals to the head as well as to the heels. Only a few of us can establish altitude records in the higher realm of music. Be fair in your judgment of those who go up so high that they are no longer visible to the naked eye."

In the New York World of May 15 is a Milwaukee dispatch which quotes Dr. George C. Ruhland, City Health Commissioner, as follows:

"Jazz music works up the nervous system until a veritable hysterical frenzy is reached. It is easy to see that such a frenzy is damaging to the nervous system and will undermine the health in no time. The shimmy and related dances should be avoided, not only because they are damaging, but they are unaesthetic and certainly not beautiful. The wiggles and wabbles of to-day are an atavistic reversion to the primitive. The old-fashioned waltz is all right. There never was anything more beautiful than the old dances, and they were healthful exercises too. The sooner we get back to them the better it will be for us."

Henry T. Finck reports in the Evening Post of May 14 that, thanks to the influence of the Prince of Wales, the waltz is coming into vogue again in London, where at all the important balls every third dance now is a waltz. The Finck article deals interestingly and instructively with the subject of the waltz in general. He relates that Schubert was the real creator of the Viennese type of waltz and used to improvise dance music on the piano in most delightful fashion. Mozart and Beethoven tried to write in waltz form, but without success. Johann Strauss, of course, was the king of waltz music, and was admired by Cherubini, Mendelssohn, Meyerbeer, Liszt, Wagner, Tausig. Finck retells the familiar anecdote about Brahms, who transferred the opening bars of the "Blue Danube" waltz to Mrs. Strauss's fan and wrote under the music: "Not, alas, by Brahms." Forty years ago Finck spent a year in Vienna, "at the time when Johann Strauss, Jr., Suppé, Milloerker, and others vied with one another in turning out waltzes—alone or as numbers in their delightful operettas—each of which waltzes, a few days after its appearance, created a state of delirious excitement all over town. You couldn't go anywhere without hearing them. I had never learned to dance, but before I had been in this 'semi-Asiatic city' (as Wagner called it) a fortnight, I began my lessons in waltzing and soon spent whole nights dancing. You simply couldn't get away from it."

Finck considers Johann Strauss more musical than Richard Strauss, and some time ago planned to write a book called "The Greater Strauss and the Lesser."

That musical paper which continues to mail its issue each week to Max Zach, recently deceased, must have a great deal of confidence in the U. S. Post Office.

The singer I like is Katharine Bold
She never says: "I have a cold."

—J. P. F.

The player we like is Mortimer Ladd;
He never says, "This piano's bad."

The basso I like is James S. Keep
He never sings: "Rocked in the Cradle of the Deep."

—H. S.

The tenor we like is John H. Larrabee;
He never sings aught about far-off Araby.

Brisbane writes: "Of all books on education, one of the best, written by an Englishman, is called 'The Curse of Education.'"

Our own first volume will be called "The Crime of Music."
LEONARD LIEBLING.

*This is a catch question. There is no such composer as Obadiah X Diblin, and we put this in to make the examination harder.

RAMBLING

Clarence Lucas wrote the following under the firm impression that it was a London letter; but our eagle eye (do you recall Henry Clay Barnabee's joke in "Robin Hood"?) detected the fact that, although totally devoid of news, Clarence's effort would make an entertaining and rambling essay to adorn the editorial page, with just enough of the salt of sense to savor it—so here it is:

Easter music in London is confined to churches and charity concerts. Bach's "St. Matthew Passion," Rossini's "Stabat Mater," Stainer's "Crucifixion," hold undisputed sway. On Easter Sunday the bells ring. "We have little idea in America of the perfection to which the chiming of bells is carried on in England," wrote the once popular N. Parker Willis in 1854. The mellow tone of English bells is due partly to the shape of the bell and partly to the proportions of copper, tin, zinc and lead in them.

Hardly a village in England is without its peal of bells, and there is often considerable rivalry between rural campanologists.

The chimes on the Royal Exchange were silenced during the war. Since 1671, when they began to ring, they had worn and pounded themselves out of tune. One of the last tunes they played was "Oh, Dear! What Can the Matter Be?" This was during an air raid. The old bells have been recast and tuned. They play twenty-one tunes, English, Irish and Scotch, and the Easter which has just passed was the first holiday experience of the new bells. They now play daily at 9, 3 and 6, to the joy of the city people, who have learned to accept the jangling of mellow bells as a necessary part of London's commercial life. At any rate they do not cost their enormous public anything but an insignificant charge on the rates, which is an important consideration in this most heavily taxed country in the world. The entertainment tax is responsible for much of the diminishing attendance at concerts. The public has less and less money every week to spend on luxuries.

It may be of interest here to recall that the United States of America began its fight for independence on account of the taxes laid upon it by Great Britain during a period of financial embarrassment following the seven year war which ended in 1763.

After the struggle with Napoleon for more than fifteen years and the success at Waterloo, the taxes in England were so high that entire townships became bankrupt. I mention these historical facts only because I believe them to have retarded the progress of music in England. There is no grand opera season in London this year, and the concert halls are filled less frequently than they used to be. The war has made the nation poorer than it was and far more serious.

Since the times when England was one of the leading musical nations of the world England has had two or three great wars in every century. The extravagance of war and the poverty of the peace which follows war are both great enemies of musical progress. The innumerable cheap and third rate concerts which were hastily arranged to provide entertainment for the soldiers and raise cash for charities did very much harm in an artistic way by accustoming the public to lower standards.

If opera ceases here for a few seasons, how long will it take to educate a new public?

It is sometimes said that the climate of Italy is the direct cause of Italian music and art. I do not believe it. Music comes more naturally to some races than to other races, and I do not think that climate has anything to do with the subject at all. Many great musical works have been composed in England by foreign composers, and many English musicians have gone to Italy without producing masterpieces. And moreover, I believe that from April to October England has a finer climate than Italy. Robert Browning, who spent many years in Italy with his invalid wife, wrote: "O to be in England now that April's there . . . the chaffinch sings on the orchard bough in England—now!" Even old Chaucer began his Canterbury Tales with the showers and flowers of April,—"smale foules (birds) maken melodie, that slepen alle night with open eye." Poets great and small, hundreds of them, drew inspiration from the beauty of England's spring because it is in the English race to write poetry rather than music when inspired to write at all.

The late William Winter, dramatic critic from New York, has left his testimony to the lure of rural England: "The two things that are utterly to absorb the traveler in England are—the rustic loveliness of the land and the charm of its vital, splendid antiquity. The green lanes, the thatched cottages, the meadows glorious with wild flowers, the little churches covered with dark green ivy, the Tudor gables festooned with roses, the devious footpaths that wind across wild heaths and long and lonesome fields, the narrow, shining rivers, brimful to their banks and crossed here and there with gray, moss grown bridges, the stately elms whose low hanging branches droop over a turf of emerald velvet, the gnarled beech trees 'that wreathe their old, fantastic roots so high' (Shakespeare), the rooks that caw and circle in the air, the sweet winds that blow from fragrant woods, the sheep and the deer that rest in shady places, the pretty children who cluster round the porches of their cleanly, cosy homes, and peep at the wayfarer as he passes, the birds that fill the air with music, the brief, light, pleasant rains that ever and anon refresh the landscape—these are some of the everyday joys of rural England; and these are wrapped in a climate that makes life a serene ecstasy." (William Winter: "Shakespeare's England.")

There are many music students, however, who find no interest in anything but music. To them I say: "Stay in New York. The Metropolitan Opera House has no peer throughout the world. All the great artists visit New York and other cities in America. The symphony orchestras in the New World are as good as any in the Old, even when they are not better. The railway stations of London are small affairs to look at after the palatial stations in New York. So are the London hotels. For creature comforts and musical performances stay in New York."

But my long experience as a music critic teaches me that those young artists who fail first are those whose training has been on a too narrow basis. They have cultivated the art but they have not cultivated themselves. They have no imagination. They offer the public the richly chased casket

of their musical art but they cannot fill the casket with the charm of an interesting personality.

Imagination makes the difference between the artist and the artisan. An ignorant man of no imagination might enter an old church here in London and see nothing but some darkened oak benches overhung with torn and dingy flags. What a different scene Washington Irving saw in the ancient church at Westminster Abbey! "Looking round on the vacant stalls of the knights and their esquires, and on the rows of dusty but gorgeous banners that were once borne before them, my imagination conjured up the scene when this hall was bright with the valor and beauty of the land; glittering with the splendor of jeweled rank and military array; alive with the tread of many feet and the hum of an admiring multitude." If Irving had been a Chopin he would have put his imagination into a ballade. Chopin could not possibly have heard the fine musical performances now so plentiful in New York. But he had the imagination of a genius which expressed itself in music.

I maintain that the imagination of most of the intelligent students of music can be greatly expanded by the unsurpassed rural beauties of England, the magnificent art in Paris, the glories of imperial Rome, without the slightest help from the music of England, France, or Italy. In addition to the charms of English landscape, England also has ancient and medieval monuments and remains of inexhaustible histories, and in London there are more concerts and theatrical performances, more libraries and museums and galleries, than the most indefatigable visitor could see and hear in a year of Sundays. But to the American who wishes to hear music, the whole music, and nothing but music, I say: Stay in New York.

THE NATIONAL CONSERVATORY

From the Society for the Foundation of a National Conservatory of Music (Henry Hadley president) comes the attached prospectus and we are glad to give it publicity herewith. The leaflet is called "Some Reasons Why We Need a National Conservatory of Music."

We need a National Conservatory or University of Music for the Development of a National Music; for the preservation and idealization of whatever has been characteristic in our music up to the present; for the encouragement and stimulation of those features of development in the future which make a truly great and national art.

Musicians all over the United States are deeply concerned over the question of standardizing the teaching of music throughout the country. The National School would take the initiative in bringing the question to a practical solution and would furnish an incentive and a model for further effort.

The results are bound to be: a raising of the general standard and taste for music, and emancipation from the yoke and domination of foreign musicians; a nation-wide interest and a national pride, even among those who are not musical, in an institution which will stand high above all local interests and local jealousies, and which will afford a living proof that the nation is aspiring to a larger activity and higher ideals in its art life.

In addition to its primary and direct teaching and training duties, this national institution would become a center of activity and encouragement; a bureau of information and advice, which—like the Library of Congress, like the offices of the Commissioner of Education, and like the Department of Agriculture; through the ordinary channels of correspondence, by means of instructive leaflets and other official publications, through travelling lecturers, demonstrators and performers—will reach individuals and communities throughout the length and breadth of the land, who, with the increasing desire for musical understanding and improvement have, in our present musical life, no disinterested national center of inspiration and guidance.

As a result of its official and independent position, it will soon become the recognized authority and source of recommendation, and would thus be able to provide for its graduates and at the same time help those interested in the advancement and utilization of the musical forces available in the country.

The Government found it advisable during the war to establish schools for band musicians in France to satisfy the actual needs of the army. It would seem only natural that the Government recognize the urgent need of the people at large.

The purpose of the Society for the Foundation of a National Conservatory of Music is to work for the establishment of an institution of the highest order with Government recognition and support.

Anyone interested in the enterprise may become a member of the organization. The nominal dues, \$2 yearly, are to cover the necessary running expenses—stationery, postage, printing, and are payable to the treasurer, Frank La Forge, 60 West Fifth street, New York City.

GOING SOME!

Our esteemed contemporary, "Comoedia," the excellent daily newspaper through which Paris gets its theatrical, musical and art news (why has not New York, so proud of its initiative, a similar daily?), carried a notice recently which shows to what length even Paris theaters go sometimes to "amuse" their patrons. The notice says that the Theatre des Champs Elysees—one of the newest and most beautiful of Paris theaters—is giving a program which consists of the National Chorus of Ukraine under the direction of Professor Koschitz, and a concerto for three pianos, executed by the Misses Nelly, Elizabeth and Claire Kotanyi! This "spectacle" is to be repeated every night of the week, with several matinees. Sunday and Monday evening there will be special performances of "Beethoven" (a play or an opera?). And seats are on sale for a unique performance of "Tristan and Isolde." What a lovely hodge-podge!

AN ECHO

The article that is printed below was written and published in the year 1896. What it says only goes to prove that, as the times change, the habits of orchestras, their conductors, and especially "boards of directors," do not alter much. The article originally appeared in The Autocrat, a monthly published at Atlanta, Ga., in the nineties. The author was Dolly Higbee, who always signed her article D. Higbee, and whose vigorous, incisive style—of which the quotation below is a splendid example—made all those readers who did not know her personally think she was a man:

The triumphant entry of Theodore Thomas into New York and the symbolic souvenir presented to him by his "friends" combine to furnish one of the most amusing incidents in American history to those who can recall the manner of the conductor's leaving Gotham in the dark days just preceding the Columbian Exposition.

Thomas had been laboring for years to establish a permanent orchestra in New York when New York arrived at the conclusion that he was quite too expensive a luxury; and if her citizens did not speed his departure they at least allowed it to take place without any strenuous opposition.

Then Thomas arose and gat him into Timmath, to the country of the Philistines, even unto Cook County, Illinois, where he found the lion's whelp that roars for prey upon the wind-mown edge of Lake Michigan. And the lion roared upon him as it roars upon everybody who comes near it; but Thomas arose and smote it and rent it as if it were a kid, and took from it the wherewithal to support the life of a musical organization, that it might be fulfilled which was spoken of the prophet, "Out of the eater came forth meat and out of the strong (unsavory) came forth sweetness."

There also Thomas found a woman of the Philistines who became his manager, and the riddle that had been a Sphinx's smile to managers from time immemorial, viz., how to make an orchestra pay? she made a joke of, so that Thomas waxed strong and bold and dreamed dreams of empire. And once more he girded up his loins and gat him to Gotham. And lo! The people put him in the papers and they make him presents; they even go to the length of saying that his men play well enough to go to Europe.

No doubt his men do play well. They have played well under far less favorable circumstances, and there is no conductor in this country who has had the experience that Thomas has had in the training of recruits. It has probably never entered into the minds of men like Nikisch and Seidl and Paur to conceive of the difficulties encountered by Thomas in the beginning of his career, having lived where trained musicians abound and coming to this country after the worst was over.

Thomas has borne the heat and burden of the day; has been in the thick of the struggle between Gog and Magog, in which the full authority of antiquity and formalism have been arrayed against the "Wagner cult" in particular and the German school in general. Thomas, while proving himself to be the most catholic of conductors, has nevertheless stood firmly upon the rock upon which he first planted his feet, and the mountain is at present approaching Mohammed with deference and some degree of appreciation. He has shown that it was possible to stand by the classics while not despising the new, and the cry for "popular" music, which in the beginning was one tumultuous, inextinguishable roar, is gradually receding in the distance. The classic has been Thomas' god and Beethoven has been his prophet, nevertheless he has found time to interpret much of the music of his own generation, and in the matter of nationality he has shown no prejudice.

Thomas is not so young as he once was and he has always been distinguished for strength, determination and a correct taste, rather than for impetuosity and fire; had this not been the case, impetuosity and fire must have in time succumbed under the herculean labor that he has accomplished, and the rewards that have sometimes been meted out to him were enough, in themselves, to cool the most ardent enthusiasm. It was, on the whole, better for Thomas and much better for the future of the country that he was endowed with staying quality rather than fire. He is not a gymnast; he does not execute a Cossack dance while wielding the baton, and he does not wear long hair. He may be lacking in that subtle qualification that figures in criticism as "temperament" and means so much or so little according to the application and the person who employs it. He did not compose the "Washington Post March" and we miss from his staid features and sober figure the irresistible beard and the sinuous gyrations of John Philip Sousa; but he is, for all this, a fairly good conductor, and, now that New York has smiled upon him, he will probably pull through.

SAYS PHILIP HALE

Speaking of organs—as nobody was—Philip Hale tells of the tale (or, perhaps better, the tails) related by Juan Christoval Calvete, an historian of the sixteenth century. Said Juan Christoval: "When Philip II of Spain went to Brussels in 1549 to visit his father, the Emperor Charles V, he was entertained by a street organ in a procession. The pipes were twenty boxes, each one of which held a cat. The tails of the cats protruded and were fastened by strings to a keyboard, and the cats were so arranged as to form a scale."

GOOD FOR BLOOMINGTON

Bloomington, Ill., a little city of about thirty thousand, has held its Spring Music Festival, giving choral and orchestral works with home talent—the Association of Commerce Glee Club, a chorus of 300 children, the Philharmonic Chorus, and Bloomington's own orchestra of twenty-four pieces.

Mary Mellish Reengaged at Metropolitan

Mary Mellish, whose work at the Metropolitan as one of the younger sopranos on the roster of this notable organization of singers, has been reengaged by Manager Gatti-Casazza for another year. Among the operas in which Miss Mellish has appeared with success this season have been "Carmen," "Manon," "The Bluebird," "Lohengrin," "Par-



MARY MELLISH.

Reengaged for the Metropolitan Opera.

sifal," "Rigoletto" and "Louise." In this last opera she won especial praise from the critics for her artistic interpretation of one of the roles.

This will make Mary Mellish's fourth season at the opera. Besides her activities at the Metropolitan and giving her first New York recital, she has had a busy season in the concert field and has made many appearances that have won her a host of friends and admirers everywhere. Already her bookings for next season indicate that her concert activities will be on an even more extensive scale than this year.

Bauer, Gabrilowitsch and Mirovitch Play

The dying embers of the season flared up again last Friday, May 13 (what an ominous date!) when three pianists played, two of them together. At Aeolian Hall in the afternoon, Harold Bauer and Ossip Gabrilowitsch gave one of their two-piano programs, playing the "Concerto di Camera" of Vivaldi-Stradali, Bach prelude and fugue in C minor (Mr. Bauer's arrangement), the Mozart sonata in D major, the extremely clever and fascinating Saint-Saëns variation on a theme of Beethoven, Schuetz's "Impromptu Rocco," and the Arensky romance and valse. The two keyboard masters have done all these numbers here before so that the afternoon requires no critical notice. Both players were at their best and the music they produce is a delight to listen to. There was a large audience—the afternoon was for the benefit of a "French musician," identity not given—and the heartiest of applause.

In the evening Alfred Mirovitch, the Russian pianist, gave a recital at Carnegie Hall for the benefit of the Union Methodist Social Center of New York. Apparently the social center had not taken the trouble to bestir itself particularly in the sale of tickets, for there was scarcely a corporal's guard present, lost in the empty space of the big hall. It was, however, an audience that had paid for its tickets and one that thoroughly enjoyed the program. Mr. Mirovitch played, recalling him repeatedly and insisting upon encores. His program began with the Vivaldi-Stradali "Concerto di Camera," the Chopin B flat minor sonata came later with other Chopin and a final group, which ended with the eleventh Liszt rhapsody, included a simple, pleasant little minuet by the pianist himself, which the audience liked, insisting upon a repetition. Mr. Mirovitch is a master of color on the piano and in cantabile passages produces a sustained, singing tone which few pianists of the day possess.

Large Attendance for Bach Festival

Bethlehem, Pa., May 16, 1921.—More than sixty cities and towns ranging from New England to West Virginia and westward to Minnesota will be represented by music lovers at the Bach festival at Lehigh University on Friday and Saturday, May 27 and 28. Philadelphia leads with about two hundred ticket holders and New York has nearly as many. Other places with good sized representations are Boston, Baltimore, Brooklyn, Cleveland, Newark, Washington, Buffalo, Providence, Wilmington, Hartford, Montclair, the Oranges, Mt. Vernon, Harrisburg, Bradford, Allentown, Reading, Easton and Lancaster. Among distant towns which will send several persons to Bethlehem are Duluth, Minn.; Yale and Ypsilanti, Mich.; North Adams, Brookline and Wellesley Hills, Mass.; Jamestown, N. Y.; Massillon and Port Washington, Ohio, and Glen Jean, W. Va.

Lehigh University, host for the Festival, will extend a special welcome to educators who will come from a dozen colleges and universities, including the University of Pennsylvania, Princeton, Harvard, Columbia, Yale, Amherst, Haverford, Johns Hopkins, Lafayette, Muhlenberg, Bryn Mawr and Wellesley. All seats for the Saturday sessions of the Bach Festival have been taken and the sale for the Friday session is excellent, although some fairly good tickets are still available. The inevitable financial deficit, met by Charles M. Schwab and other guarantors, will therefore be smaller than in previous years.

In accordance with a custom established by Dr. J. Fred Wolle, at the first Bach choir renditions in 1900, the Moravian Trombone Choir will announce the beginning of each session. From the lofty, ivy-clad stone tower of Packer

Memorial Church, the trombonists will play the chorales which summon the auditors on the campus below. These chorales, as announced by Augustus H. Leibert, leader of the trombone choir, will be as follows: Friday, May 27, 3:30 p. m.—"Arise, My Spirit, Bless the Day"; "Jesus, Thyself to Us Reveal"; "Call, Jehovah, Thy Salvation"; "See Redemption, Long Expected"; 7:30 p. m.—"O, How Shall I Receive Thee"; "O Quickly Come, Dread Judge of All"; "All Praise to Thee, My God, This Night"; "Now Let Us Praise the Lord." Saturday, May 28, 1 p. m.—"With Thy Presence, Lord, Our Head and Saviour," "Jesus, Still Lead On," "Make My Calling and Election," "Christ, My Rock and Sure Defence," "Rest From Toil and Anxious Care"; 3:30 p. m.—"Fairest Lord Jesus," "Rock of Ages," "Most Holy Lord and God," "We Now Return Each to His Tent." L. B.

Ross David Directs Inkowa Glee Club Concert

An interesting program was that presented by the Inkowa Glee Club, Ross David director, at Aeolian Hall, Monday evening, May 9, assisted by the Misses Hoyt, in costume; Harry C. Browne, baritone, with Mrs. Ross David at the piano. A group of traditional airs, English, American and French, opened the program. They were effective and enabled the organization to demonstrate at once the splendid training which it has received. The other choral numbers were Indian tribal melodies arranged by Cadman; "Minnetonka," of Lieurance; "Lindy Lou," Lily Strickland; "Honeysuckle," Elizabeth H. David; "Honey Mine," Helen H. Lemmel, and two Inkowa camp songs, words by club members and the music by Florence Crocker and Etta Geis. The Inkowa Club is an outdoor organization for the health and happiness of self-supporting girls.

Possessed of a baritone voice of excellent quality and artistic insight which rendered his interpretations very attractive, Mr. Browne gave two old Scotch airs, "Leezie Lindsay" and "Turn Ye to Me," Cowen's "Border Ballad," and delightful old American minstrel songs with banjo accompaniment. The Misses Hoyt sang several unusual numbers in costume, especially interesting being the group of original Indian melodies which had been harmonized by Harvey Worthington Loomis, sung in Indian. They were accompanied by Harry Wilhelm.

Mr. David has every reason to feel proud of the results he has been able to obtain with this organization, which includes among its members Irene Knowles, president; Christine Helmodt, secretary and treasurer; Dorothy Altman, Ruth Austin, Isabelle Bonner, Marie Braemer, Helen Campbell, Jane Condit, Hettie DeWitt, Elizabeth Durrant, Adeline Elliott, Ellen Hamer, Louise Hand, Florence Hogg, Louisa Lohr, Eulalia McFadden, Genevieve McFadden, Elsie MacIntyre, May Mineur, Johanna Olschewsky, Helen Parker, Bertha Reynolds, Angeline Rivollier, Mabel Salt, Katherine Turner, Claire Wade, Anna Wallace, Elizabeth Wallace, Florence Winn, Anna Venezia and Ethel Reynolds.

In addition to her splendid accompaniments, Mrs. David won much praise for her charming composition, "Honeysuckle," which the audience liked very much.

Winners of the Great Lakes District Contest

The Young Professional Musicians' Contest of the Great Lakes District (Ohio, Indiana and Michigan) was held Monday, May 2, at the Institute of Art, Detroit. The winners were: Sylvia Simons, piano, Detroit; Herman Rosen, violin, Cleveland; Julia Reyer, voice, Indianapolis; Robert McCandless, voice, Ann Arbor, Mich. All the winners are planning to attend the biennial at the Tri-Cities in June and compete in the national contest.

Miss Simons is a graduate and post-graduate of the Ganapol School and has coached with Ernest Hutcheson and Ottokar Malek. She plans to spend the summer abroad, sailing June 18. Mr. Rosen is a promising young violinist of Cleveland, nineteen years of age. He entered the Kubelik-Sevick scholarship competition at Ithaca and among the fifty-five competitors stood next to the winner, receiving a letter of commendation from Kubelik. Miss Reyer was born and educated in Indianapolis. She is a pupil of Karleton Hackett and graduate of the American Conservatory of Chicago. For the past three years she has been soprano soloist of a concert company touring the Central and Western States.

Mr. McCandless, in addition to his studies in music, has taken a medical course at the University of Michigan and will graduate in June. He was born in China where his parents are medical missionaries. He came to this country for his education and has combined music with his work in medicine. He has been prominent in musical circles in Ann Arbor, being a member of the University Glee Club, the Choral Union, an active worker in the Cosmopolitan Club and soloist at the Presbyterian Church. During the summer he has engaged in Chautauqua work. M. A. W.

Spiering Artist Pupil Scores Success

Calmon Lubovski, a young violinist who returned to his native America last year after several years of study abroad, where he was one of the most distinguished pupils in Theodore Spiering's Berlin studio, won a decided success in recent appearances in his home city, Milwaukee. In a recital program given in St. John's Cathedral Auditorium, the principal features of which were Grieg's C minor sonata and the Tartini "Devil's Trill" sonata, he displayed an adequate technique and thorough musicianship. He also appeared in Milwaukee with the Chicago Symphony Orchestra under Frederick Stock, playing the Bruch G minor concerto and winning both critical praise and hearty public approval.

Farewell Tea for Jeanne Gordon

Ralph J. MacFadyen, manager of the Universal Concert Bureau, and Mrs. Pickernell, his associate, gave a tea at Mrs. Pickernell's apartment, 270 Park avenue, on Monday, May 9, for Jeanne Gordon, the Metropolitan Opera contralto, who is sailing May 21 for Europe. The guests included Mario Laurenti, Paul Reimers, Charles Cooper and Katherine Ruth Heyman, artists under the management of the Universal Concert Bureau, as well as Rosa Raisa, Giacomo Rimini, Mrs. Sanger Steel, Mrs. Cooper, Miss Gould, Mrs. Thomas Gillespie, Mrs. Robert D. Graham, Richard Hammond, Tillotson Neel, Samuel H. Day, Leo J. Hart, Maud Ellinger, Mrs. Stephen Pell, Francis Macmillen, Dr. F. Morris Class.

R. Deane Shure in New Position

At a recent meeting of the board of trustees of the Mount Vernon M. E. Church, South, of Washington, D. C., R. Deane Shure was appointed director of music, and will assume his duties there on July 1.

Mr. Shure holds a degree from Oberlin and has studied abroad. He was director of music for the Central Uni-



R. DEANE SHURE.

New director of music at the Mt. Vernon M. E. Church, South, of Washington, D. C.

versity of Iowa for two years, and held the same position in Clarendon College, Texas, for ten years and Indiana State Normal School of Pennsylvania for two years. The festivals conducted by him at each of the colleges were invariably successful and only last month the Indiana festival which featured the Cincinnati Symphony Orchestra, was conducted by him.

While in Europe, Mr. Shure studied composition with the late Dr. Felix Draeseke, who was a student of Richard Wagner, and whose operas have been heard in Dresden, his "Herrat" being revived there last month. Among Mr. Shure's compositions which have proven successful, his "Yesterglow," issued in 1916 by A. P. Schmidt of Boston, is probably the most popular. Recent numbers which have been accepted for publication include: "Snow Bird" and "Flickering Shadows," two third grade numbers published by John Church; "Larkswow," "Whispering Meadow" and "Lamentmood," for violin and piano by A. P. Schmidt, Boston; and "Danse Aristocratique," by Sam Fox, Cleveland. The "Lamentmood" is dedicated to Albert Spalding (with his permission) and an arrangement of the "Larkswow" is also being issued for organ.

Helena Marsh Pleases Hartford Audience

On May 4, at the Treble Clef Club's concert in Hartford, Conn., Helena Marsh, contralto, made a favorable impression with her singing in the "Tale of Old Japan," along with Vera Curtis, soprano; Fred Patton, baritone, and Judson House, tenor. During the second half of the program, Miss Marsh was heard in some songs in which she proved to be equally charming. Touching upon her rendition of these, the critic of the Daily Courant of May 5 said: "Miss Marsh sang the always lovely aria from 'Samson and Delilah,' showing fine tone and good dramatic values, and she added, in response to most insistent applause, 'I Love You' and one verse of 'Annie Laurie.'"

Phillip Gordon Returns to New York

Phillip Gordon returned to New York on May 4, after having completed a very successful concert tour of the Middle Western States. One of his latest recitals, assisted by the Ampico, has been in Peoria, Ill., at the Majestic Theater, on April 22.

Mr. Gordon appeared with the Tri-City Symphony Orchestra on Sunday, April 24, in Davenport, Ia.; Rock Island, Ill., on Monday evening, April 25, and at Muscatine, Ia., on April 26.

Montessori Using Perfield Music Course

The teachers and students of the Montessori Children's University, 10 West Seventy-second street, are demonstrating rhythm, melody and harmony, under a new presentation. Effa Ellis Perfield and Annabel Dunlap are conducting classes for children and teachers. They are stressing upon original verses, speech melody and rhythm work, rhythmic, melodic, and harmonic dictation.

Fred Patton Reengaged for Keene Festival

May 26, Fred Patton will be heard at the Keene (N. H.) Music Festival under the direction of Nelson P. Coffin, singing in the Verdi "Requiem." This is a reengagement for Mr. Patton, who scored a pronounced success there in "The Beatitudes" in May, 1919. This is also Mr. Patton's third festival with Mr. Coffin this season.

Carylna Pupil with John McCormack

Lily Meagher, soprano and artist pupil of Kathryn Carylna, was engaged as assisting artist to John McCormack for the four concerts during the month of May in New York, Chicago, Boston and Washington for the benefit of the suffering women and children of Ireland.

NEWARK'S SEVENTH MUSIC FESTIVAL ENDS BRILLIANTLY

Opera Night and Successful Local Contestants' Programs
Attract Large Audiences—Conductor Wiske Accorded
Praise for Success of Annual Event

There was a record breaking audience in point of numbers on hand for the third concert of this, the seventh annual festival of the Newark Music Festival Association, Monday evening, May 9 (the reports of the first and second concerts appeared in the *MUSICAL COURIER* of May 12). The huge armory, with its festive decorations and an audi-



C. MORTIMER WISKE,
Director of the Newark Festival.

ence which taxed the seating capacity, presented a scene long to be remembered.

It was a notable program in all respects. Not only was there a fine list of soloists, but the corps de ballet from the Metropolitan Opera Company, with Rosina Galli, première danseuse, and Giuseppe Bonfiglio, solo dancer, added

to the variety and charm of the event. The chorus had but two numbers of its own—"With Sheathed Swords," by Costa, and "Unfold Ye Portals," from Gounod's "Redemption." The latter was sung in a manner which reflected the greatest credit upon the work of Director C. Mortimer Wiske and the adaptability of the chorus, for the seating arrangement has been materially changed from previous performances in order to allow the space on the stage for the ballet dancing to be clear. Thus some of the singers could not even see their director and might easily have allowed ragged edges to appear in their singing.

As the finale for the first half of the program, the closing scene of the second act of "Aida" was given, the soloists being Marie Rappold as Aida, Cecil Arden as Amneris, Charles Troxell as Radames, Greek Evans as Amonasro, Harold Land as the King, and Semeon Jurist as Ramphis. Scenery, borrowed from the Metropolitan, and a ballet in costume with Florence Rudolph as solo dancer, lent atmosphere to the number.

The soloists were excellent. Mme. Rappold has sung the role of Aida many times and her interpretation of it is thoroughly familiar to opera goers. Her singing on this occasion was especially beautiful, and in the ensemble numbers her clear soprano rose high above the others. Miss Arden's rich contralto proved well suited to the music of Amneris and she sang her solos with fine effect. Mr. Evans, as Amonasro, was excellent, singing the role with a beauty of voice and a sonority of tone which left nothing to be desired. The King of Mr. Land was sonorous and dignified, and Mr. Troxell and Mr. Jurist were acceptable in their respective roles. Mr. Troxell will be remembered from his appearance at a previous festival where he had a better opportunity. Chorus, ballet and orchestra completed a well rounded ensemble which thoroughly deserved the prolonged and enthusiastic applause which was accorded by the delighted audience.

In addition to his singing in "Aida," Mr. Land pleased with his finished rendition of the brief solo part in Costa's choral work, which opened the program.

Miss Arden was heard in three solo numbers—"Lieti Signori," from Meyerbeer's "Les Huguenots"; "O Mio Fernando," from Donizetti's "La Favorita," and "La Seguedille," from Bizet's "Carmen." Miss Arden appeared two or three years ago at a Newark festival, her lovely voice and equally charming personality winning for her a secure place in the esteem and admiration of Newark music lovers. Her appearance at the seventh festival was the signal for prolonged applause and many recalls. "Carry Me Back to Old Virginia," which she graciously added after her first number, was acclaimed with marked enthusiasm.

Mr. Evans likewise was heard to advantage in a solo, the ever popular "Toreador Song" from "Carmen," sung with a verve and vigor which thoroughly delighted his hearers and earned for him much praise.

A newcomer to the festival and one whose personal charm and beauty of voice at once put her audience in rapport with her work was Lucrezia Bori, soprano of the Metropolitan Opera Company. Her first number was the "Depuis le jour," from Charpentier's "Louise," and after repeated recalls she added an aria from "Manon Lescaut," giving of her best—a best that cannot fail to please. In the second part of the program she gave the familiar "Mi chi amano Mimi," from Puccini's "La Bohème," with a wistful beauty of voice which left her audience a little breathless from its sheer loveliness. For her second encore she gave the "Bird Song" from "Pagliacci."

A feature of the second half of the program was the various ballet divertissements, wherein Rosina Galli, Giuseppe Bonfiglio and the corps de ballet distinguished themselves. These divertissements were classified as "Oriental," "Gypsy" and "Winter Sport," and each in itself was a picture which is sure to be long lived in the memory of all who saw it.

Giuseppe Bamboschek, who was the conductor for the ballet numbers, held his forces well in hand at all times

and was able to obtain some very excellent tonal as well as choreographic effects.

For all the other numbers, the musical director, C. Mortimer Wiske, wielded the baton with his usual force, at all times proving himself master of the situation.

FINAL PROGRAM.

The final program, which took place Tuesday evening, May 10, was one which had long been looked forward to by local musicians and music lovers, since it was given by the winners in the recent contests. There were six soloists and nine choral societies on the program, which was, of necessity, very long. It was not until nearly midnight that the distribution of the prizes closed the seventh annual music festival. This might have been obviated to some degree had the "no encore" rule been established at the beginning of the evening, but those who came first on the program added much to the length of it by giving extras, with the result that the later numbers had to be hurried.

The artists were Adelaide E. Scarlett, soprano, of West Orange; Janet Bush-Hecht, contralto, of Montclair; Isabella M. Schiebler, pianist, of Bloomfield; James E. Sheridan, tenor, and Edward E. Holle, bass, both of Newark, and Harry Peterson, violinist, also of Newark. Mr. Peterson contributed the first movement of the Mendelssohn concerto in E minor; Mrs. Bush-Hecht, "Ah, My Heart Is Weary" (Thomas), "Ah, Moon of My Delight" (Lehmann); Miss Schiebler, the Chopin ballad in F major and the MacDowell polonaise; Mr. Holle, "Il la cerato spirito" (Verdi), and Miss Scarlett "Ah, fors e lui" (Verdi). Each artist proved the wisdom of the selections made by the judges and was warmly applauded by his fellow musicians of Essex County.

The choral bodies were divided as follows: Church choirs—Trinity Cathedral Church Choir, Newark, Albert Faux, organist and director; Clinton Avenue Presbyterian Church Choir, Newark, J. H. Huntington, Jr., organist and director; Christ Church Choir, Bloomfield, Glen Ridge, Sidney A. Baldwin, organist and director, Edna Langenberg-Rhodes, accompanist. Industrial choruses—Mutual Benefit Glee Club of the Mutual Benefit Life Insurance Company, James Philipson, conductor; L. S. Plaut Choral Club, Albert G. Janpolski, conductor. Choral societies—Caldwell Choral Society, Caldwell, N. J., I. T. Francis, conductor, Mrs. Lynn Lockwood, accompanist; Scottish Harmonic Association, William Miller, conductor, and Cathedral Choral Club, of Newark, J. Frank Thomas, conductor, Mrs. Ralph Jefferson, accompanist.

These various organizations were heard in "Strike the Lyre" (Stone), "Come Where the Lilies Bloom" (Thompson), "Spring Song" (Pinsuti), "Ho, Every One That Thirsteth" (Martin), in which the incidental solo was given by William Rider; "Hymn to Music" (Buck), "Lo, How a Rose E'er Blooming" (Praetorius), "You Stole My Love" (Macfarren), "Carmena Valse" (Wilson), "By Babylon's Wave" (Gounod), "Bugle Song" (Buck), and "Oh, Italia Beloved" (Donizetti).

It must have pleased every individual member of the chorus to find as a finis to the program book these words, which speak truly when they say that the festival is artistically possible only through their efforts: "The board of trustees of the Newark Music Festival Association, Inc., desires publicly to express its appreciation of the courteous and helpful cooperation of the chorus members, whose spirit, unflagging interest and diligence at rehearsals have made the festival artistically possible."

Bogislav Sails for London Season

Ruano Bogislav, artist pupil of the Klamroth studios, made a deep impression at her Atlanta concert on April 7 last. The Atlanta Georgian, commenting on her appearance, said that "the artistic and musical triumph of the spring was the concert of Ruano Bogislav at Cable Hall. Mme. Bogislav showed a tenderness, a depth of passion and a tragedy that was at times thrilling." This immediate success secured for Mme. Bogislav a return engagement and a tour through the principal cities of the South for next season; among them are Atlanta, Nashville, Savannah and Mobile.

April 27, Mme. Bogislav sailed for England for a series of concerts. Her first London appearance is scheduled at Aeolian Hall (London) on June 9. The rare and unusual art of this charming singer should assure for her an immediate success during the London season.



RUANO BOGISLAV.

The Third Concert in the Potter Series

The third concert in the Potter series was given on April 12 in the New Masonic Temple Auditorium, Washington, D. C. The artists participating were Louis Potter, pianist, and Maurice Eisenberg, cellist. Mr. Potter presented a Beethoven sonata, a Ravel sonatina, some Chopin numbers, as well as selections by Schumann, Dohnanyi, Debussy and MacDowell. He was warmly applauded for his well developed technic, excellent tone, and fine sense of appreciation for the work of the composer being presented. Mr. Potter proved the true musician that he is by acting as accompanist in the last moment for Mr. Eisenberg, whose regular accompanist was unable to be present. The cello selections by Mr. Eisenberg, who is from the New York Symphony Orchestra, also were well received on the part of the audience. He plays with spirit and his rhythm also is commendable.

Mrs. Frank C. Henderson Elected N. Y. S. F. President

At the election of officers held on Thursday, May 11, at the convention of the New York State Federation of Music Clubs in Rochester, N. Y., word has been received at the time of going to press that Mrs. Frank C. Henderson of Roslyn, L. I., was elected president. Announcement of the other officers will be made in a later issue.

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Porter and Van Atta in Costume Program

An audience completely filling the large Mehan studios, Carnegie Hall, New York, and including many distinguished musical people, among them Charles Wakefield Cadman, Nelle Eberhart and others, heard and applauded April 26 the interesting recital given in costume by Helen Porter, soprano, in child songs, and Augusta Van Atta, contralto, in Indian songs, with Zillah Halstead at the piano. Miss Van Atta was attired in appropriate Indian costume, with two long braids of hair and colorful belongings. Her always distinct enunciation, her range of voice (she sang a low G below the treble clef) in "A Crow Maiden's Song," and a high G in Cadman's "Spring Song," the pathos and appropriate expression in all she sang—all this made a hit. Miss Porter, garbed in appropriate child costume, with pink dress and a big blue hair ribbon, was charming in her singing of Crist's "Chinese Mother Goose Rhymes." She sang them with arch humor, bringing out all the points of these short but effective little songs. Later she sang songs by American composers, among them "If I Were You" (Wells) and "The Big Brown Bear" by Mana-Zucca. Here again her singing was hugely enjoyed, for she interpolated appropriate facial and dramatic action.

Preceding the singing of the Cadman songs Mrs. Mehan (whose pupils Miss Porter and Miss Van Atta are) introduced Nelle Eberhart, who gave a short talk on the Nebraska Indians, the Niobrara River, and the collaboration between herself and Mr. Cadman in Indian music, including the opera "Shanewis," and an unpublished three act grand opera not yet produced. Mr. Cadman also told of the origin of the Sioux and Cheyenne Indian music employed by him, and the presence of these two specialists in Indian music made the affair eventful.

Miss Halstead, who played the accompaniments for both singers, was heard as soloist, playing "The Butterfly" study and nocturne in G major by Chopin. She is a brilliant solo pianist as well as sympathetic and accurate accompanist, and the three ladies gave an evening of unalloyed pleasure to the invited guests.

Farewell Party for Didur

On Friday evening, April 29, the day before he sailed for Buenos Aires to be leading bass at the coming season at the Teatro Colon there, Adamo Didur was given a farewell party by Mr. and Mrs. Eugene Bernstein at their New York home. Among those present to enjoy the good time were Mr. and Mrs. Edward Alexander, Park Benjamin, Anna Benjamin, Chamberlain Brown, Mr. and Mrs. Sigmund Herzog, Rev. Stanislaw Kruck, Alexander Lambert, Henry Liebman, Dr. and Mrs. Seymour Oppenheimer, Dr. and Mrs. P. Marafioti, Joseph Schwarz, Louis Simions, Mr. and Mrs. William Thorner, Mr. and Mrs. Mark Fonaroff, Mr. and Mrs. Arnold Volpe, Ian Volanec, Count Albert Zamoiski and Mr. and Mrs. L. C. Williams.

Elly Ney Attracts Interest

So great has been the interest in the first American tour of Elly Ney that within two weeks after the first announcement of her coming to this country next season,



HELEN PORTER,
Soprano.



AUGUSTA VAN ATTA,
Contralto.



ZILLAH HALSTEAD,
Pianist.

eighteen engagements had already been booked for her through her management, the International Concert Direction, Inc., including New York, Chicago, Detroit, Albany, Duluth and other cities.

Mr. Dooley Talks on Co-Spirito

"Top iv th' mornin' to ye, Mr. Dooley."
"Th' same to ye, Moike, an' the rist iv th' day to meself. Can ye stop a minute, me boy, for a bit iv a chat? Oi've a head full to tell ye, an' as ye are interestd in singin', ye'll find food fer thought."

"Moike, many's th' hour Oi've racked me brains tryin' to arrive at some conclusion as to th' normality iv many iv th' ideas put forth by these professors of singin', an' begorra th' more Oi think th' further away Oi git from iny commen sense view iv th' matter at all. Oi've gone thru th' 'overtones,' th' 'cleared out pipes' an' 'sittin' on th' diafram' business with ye, explainin' in ivery detail th' effect these had on Katie's voice. Sure Oi thought th' dear goil would be cured iv this bug about developin' her voice—after puttin' her mind an' body through such tortures—but no. She says: 'Dad, Oi'll niver give up tryin' to do somethin' with this God-given gift. It's me duty.'"

"'God-given gift,' says Oi. 'Katie, Oi'm not so sure your voice is a God-given gift. The way it's bin soundin' lately ye might of gotten it from the woodshed.'"

"'Ah, Dad,' says she, 'wait wan minute. Oi'll tell ye somethin'. What we see with our eyes is only th' belief of th' Cromacosc, th' loftiest Conception of logic—almost sightless frum wrong thinkin', which sometimes becomes a habit.'"

"'What th' devil,' says Oi. 'Child ye had better stop thinkin' so much. Runn off to th' movin' pictures. It'll rist your mind.' But narry a step would she move, an' she up an' tells me th' maynin' iv her queer talk."

"Here it is, Moike, an' iv all th' ghost stories ye iver heard, this wan has thim all bate.

"'Dad,' says she, 'Oi've bin raydin' an article, 'Co-spirito,' an' new light has come to me. Do you know,' says she, 'that this voice Oi've bin callin' mine is not mine at all. It belongs to some great singer 'way back in th' past ages, an' whin Oi want to sing all Oi have to do is to reach out, get in harmonious relationship with this bygone singer, an' Oi can sing five spans on th' pianer.'"

"'Pat, ye don't mayn to till me th' poor girl believes such stories?'"

"'Hiven only knows, Moike, what she believes or will be believin' about this singin' business, but Oi know what Oi know. So Oi'm kaypin' in touch with th' doctor an' at th' same toime hopin' that some day Oi'll come face to face with th' writer iv such doctrines an' have it out with him as to whether Oi'm myself or somebody else is me.' G."

Grey's Songs Meeting with Favor

Barbara Maurel's Columbia record of "Mammy Dear," by Frank H. Grey, came out in March and is an especially fine example of her beautifully sympathetic voice and clear diction. Miss Maurel has been using the song all through her Southern tour and, as she herself says, "with wonderful success."

Lenora Sparkes included the song among her encores at her recent Aeolian Hall recital and has been continuously programming and using this song at all her many concerts with gratifying results.

Marguerite D'Alvarez has included "Last Year's Roses," by Frank H. Grey, on her Syracuse program and will sing it frequently.

Franceska Lawson Returns from Tour

Franceska Lawson recently completed a successful tour which included eight concerts. She sang at the Rivoli Theater in Baltimore for the week beginning April 25, and was accorded a warm reception on each occasion.

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FALL TERM SEPTEMBER 26, 1921

Walter Greene Again to Tour West

Walter Greene, baritone, found such a warm welcome on his Western tour this season that he is to return to the same territory during January and February of 1922. This year Mr. Greene included Ohio, Illinois and Iowa while en route to the Dakotas and then continued South as far



WALTER GREENE,
Baritone.

as Louisiana. He will cover even wider territory next season for while he will include these extremes he will be heard through Texas and probably southern California as well.

From May 12 to 14, Walter Greene was heard at the first biennial music festival at Oxford, Ohio. During this engagement he sang the solos from "The Vision of Sir Launfal," by Charles Wakefield Cadman, on the first program; to the second he contributed the prologue from "Pagliacci" and the baritone parts of the "Garden Scene" from "Faust," as well as a duet from "Forza del Destino," with George Meader, and a duet from "Don Giovanni," with Barbara Maurel. On the last evening of the festival Mr. Greene was heard in the baritone part from Gounod's "Redemption."

May 19 to 21 he will sing at the Springfield (Mass.) Music Festival, where he has been engaged to sing the baritone part of "The Children's Crusade" and again on the "Artists' Night" program, when he will contribute "Arioso de Benvenuto," by Diaz, accompanied by the Philadelphia Symphony Orchestra.

Samoiloff a Transcontinental Lecturer

Lazar S. Samoiloff, known as a voice specialist, lecturer for the New York Board of Education, musical critic, and on occasion, manager of concerts, plans a novel vacation for himself. It will indeed be "novel," but how much of it will be "vacation" depends on the point of view. But doing things is his specialty, and Mr. Samoiloff proposes, in a nutshell, to give talks for musical people for their own good.

WESTERN STUDENTS IN NEW YORK

It is his experience that many students come to New York with a few hundred dollars, expecting to give an Aeolian Hall recital, imagining that thereafter all will go well. The fact is, none of them know the high standards that are required of a singer in the metropolis, etc., for they study and sing in small studios or churches, and do not know how different it will all be in a large hall before an audience. Resonance, enunciation, characterization, etc., which is sufficient in a small studio is inadequate in a hall, or before a large audience.

SAVE THEM FROM DISAPPOINTMENT.

Mr. Samoiloff is in a position to save such from bitter disappointment, for he knows New York conditions and requirements. He will talk from an entirely disinterested point of view, and advise ambitious singers what to do and how to do it. He will tell them of instances where excellent local singers, in their small local fields, coming to New York finally land as clerks in stores, or as cooks. Such instances are by no means rare. Some get in the hands of unscrupulous managers (for there are still such); others fall in with incapable or unprincipled teachers, who encourage them to study, when they well know the voice and personality do not warrant it, no matter what the "home folks" may have told them.

HONEST ADVICE.

There are doubtless many young singers throughout the country who plan to come to New York next season, with a few hundred dollars in their pockets. As a matter of fact it is usually not long before the wrong manager or teacher gets the dollars, and then the pupil has the "experience," such as it is. Just what to do when arriving in New York, where to live, how long it will take to become

prepared for public appearance, how to obtain a church position, who should attempt a New York recital and who not, what critics expect of recital singers, how to get an operatic hearing, all these are points on which Mr. Samoiloff will touch upon. Doubtless there are few in the musical life of New York who do not either know personally, or know of Lazar S. Samoiloff, and know him to be a man of brains, kindness of heart, experience, with a vocabulary in English speech which amazes, and he is sure to say things which will open the eyes of many listeners on his trip.

COAST-TO-COAST TALKS.

Chicago, St. Louis, Kansas City, Denver, San Diego, Los Angeles, San Francisco, Seattle, Tacoma and other cities are on his proposed route.

WICHITA HEARS A NUMBER OF VARIED ATTRACTIONS

Wichita, Kan., April 10, 1921.—Events have piled up so fast for Wichita that a tabloid report must be made for February and March. Previously, a real dearth occurred, and nearly one month elapsed with complete musical silence, aside from the regular stated club offerings. Then came the deluge.

Myrna Sharlow, soprano, gave a program with Granville English, pianist. The Lyric Glee Club (Wichita) was heard at the Country Club in a fine list of numbers. Eddy Brown violinist, at the Forum municipal series, scored a complete success and played to a large audience. Rudolph Ganz delighted at the Crawford, February 15. "Creation" was sung at the Forum, February 20, enlisting Marie Sidenius Zendt, soprano; Walter Greene, baritone; Ray Campbell, tenor, directed by Harry Evans; there was a full orchestra (local) accompaniment.

Sophie Braslau, contralto, was heard in recital at the Crawford, February 21. There was a joint recital the same evening at the Forum by Carolina Lazzari, contralto, and Grace Wagner, soprano, a new double experience, musically, for Wichita, but both concerts were well attended. Then there was Toscanini and the La Scala Orchestra, February 23, at the Forum; the Emporia Men's Glee Club, February 26, at the High School; Otto Fischer, local pianist, February 27, at Philharmonic Hall; the Zoellner Quartette, February 28, at the Shrine Club; the Twentieth Century Club musicale (local) the same week; two musicales under the Federated Club's auspices, a Wichita Musical Club program (local) and Albert Spalding, violinist, at the Crawford, all in one week. They were all fine and of special prominence, with praise lavishly given to Toscanini and his orchestra, Eddy Brown, Ganz, who never played better here; Braslau, Lazzari, Wagner, the Zoellners, and last, but not least, Spalding, America's own violinist, a superb player and a finished musician.

Extra comment on the work of Wichita Municipal Chorus is necessary, as the presentation of the "Creation" this season with local orchestra accompaniment and soloists was excellently done. The chorus maintains a high standard.

Terry Ferrell, violinist, gave a recital at Mt. Carmel Academy recently, with Mrs. Ralph Brokaw accompanying. It was a return engagement.

Dean Harold Butler, of Kansas University, was a Wichita visitor, and gave several good addresses before clubs besides a program at the High School.

Thurlow Lieceurce, composer and Indian musical authority, visited here the last of March en route to fill concert engagements. Mrs. Lieceurce, soprano, and George Tack, flutist, were in the party.

Delegations from all Kansas cities and every surrounding state attended the La Scala Orchestra concert. The Forum was sold out.

Four lyceum and concert managers were here last month engaging talent.

Jessie Clark, high school music supervisor, has an orchestra of symphonic proportions. Fifteen first violins, twenty second violins, and a proportionate assembly of winds, brasses and strings constitute the ensemble. She is doing a fine work in this direction, ably assisted by Principal Brooks, a staunch devotee of the art. Free daily courses in harmony, history, chorus sight singing, and band, besides the orchestra are included in the course outlined by Miss Clark.

The Rotary, Kirwanis, Co-operative and Lion's clubs have their own men's quartets and glee clubs. Rotary sends its quartet to Edinboro, Scotland, in June to participate in the International Convention.

The Shrine Band, a forty-piece organization, under the leadership of Dr. Tracy York, has been heard in Sunday concerts this season. It is a local organization.

The Wichita Theater has instituted a new feature under Lucius Ades' direction and recently offered a special chorus of thirty voices and a ladies' quartet in a sacred choral prologue. The soloists are Ruth Ingman Andrews, Grace Munn Kirkwood, Bessie Blanton Heckard and Elsie Randall Needles. R. B.

Harriet Story Macfarlane in New York

Harriet Story Macfarlane was in New York recently, greeting her many friends with that same spontaneous charm of which she seems to have an exhaustless supply. Mrs. Macfarlane returned from the Pacific Coast in February, giving recitals en route, so that she reached her home in Detroit on Easter Sunday. Just to prove that traveling has no terrors for her, she gave a recital on Easter Monday, the subject being "Religion in Music." This made the ninth presentation of this program within the year. The following Friday, she left for Providence, R. I., where she sang before a meeting of the Rhode Island Women's Club and at the final ladies' afternoon of the Providence Art Club. Last week she sang before the New York Gamut Club, and left on Thursday for Canandaigua, N. Y., where she was booked to give a talk and song recital on "Interpretative Power of Song." She then returned to Detroit, where she was booked to sing for the Daughters of the Empire (Canada) at their meeting on May 6.

When questioned regarding her plans for this summer, Mrs. Macfarlane declared her intention of taking a good rest.

Among the program numbers with which Mrs. Macfarlane has had more than passing success is Gertrude Ross' "Good Morning, Life," which is dedicated to the singer,

and Llewellyn Renwick's "Little Boy's Prayer," which is also dedicated to her. Mr. Renwick, who is a Detroit composer, is writing a set of children's songs for Mrs. Macfarlane. Other numbers which she finds very popular are Arthur Penn's "They Shall Not Pass" and Geoffrey O'Hara's "There Is No Death," two songs which she sang with much success in aid of the disabled soldiers of Los Angeles.

Her appearance with the New York Gamut Club, where she was heard in songs by Cadman, Gertrude Ross, Jessie Pease and Fay Foster, accompanied by the last named, brings to mind the fact that Mrs. Macfarlane is an honorary member of the Gamut Club of Los Angeles, this honor having been conferred upon her in recognition of her services in the interest of the American composer. While in New York she also delighted at a musicale given by Mrs. T. H. Story, in Brooklyn, where she scored with Charles Wakefield Cadman's cycle, "Birds of Flame," accompanied by the composer.

Two Hazel Moore Engagements

Hazel Moore, the coloratura soprano, was soloist with the Cleveland Symphony Orchestra recently, and the following day the critic of the Plain Dealer said that she has a flexible voice of considerable range and sufficient power. The same writer also stated that Miss Moore's animated delivery won great favor with her hearers and she was applauded with enthusiasm. Another recent date filled by the coloratura soprano was with the Hackensack (N. J.) Chaminade Club, when she sang two arias and a group of songs.

Schofield Filling Many Concert Dates

April 11, Edgar Schofield, the bass baritone, appeared in joint recital with Mildred Dilling, the harpist, and April 20 found him in New York City singing for the Beethoven Society. On Tuesday, April 26, he began his tour of fifteen concerts with Geraldine Farrar, the first taking place in Wilmington, N. J. Mr. Schofield was reengaged for an appearance with the Melody Club in Norfolk, Conn., May 16. He also was booked for four joint recitals with Mme. Onelli, in Central Village and Rockville, Conn., and Fitchburg and Pittsfield, Mass. Elmer Zoller was the accompanist for the last mentioned tour.

Pavloska Scores in Vancouver

Irene Pavloska scored a great success in Vancouver, B. C., on April 26. In regard to her appearance, Milton Diamond, director of the International Concert Direction, Inc., received the following wire from A. J. Harrison, secretary and treasurer of the Men's Musical Club: "Pavloska made a great hit in Vancouver, captivating the audience with her charm of voice and manner. Concert very successful."

Julievna Sings for Manufacturers' Club

A marked success was scored by Inga Julievna, the Norwegian soprano, when she sang for the Manufacturers' Club of Philadelphia recently. This excellent and very gracious artist included among her selections the Verdi "Caro Nome" aria from "Rigoletto," Handel's "Care Selve," Thorne's "Norwegian Echo Song" and several numbers by American composers.

Norman Joliff to Appear with Morini

Mary Warfel, the Lancaster harpist-impresaria, has engaged Norman Joliff to appear on the program with Erika Morini, the violinist, November 22.

Amy Neill to Appear at Convention

Amy Neill, violinist, has been engaged to appear at the Convention of Women's Clubs to be held in Davenport, Ia., during the week of June 6.



ARTURO BONUCCI.

To whom the critics have given the alluring title of "The Paganini of the Cello." His recent recital in New York warrants such laudatory phrases. He was engaged for Geraldine Farrar's spring concert tour. His fall dates are being booked by Jules Daiber.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSIC IN THE JUNIOR HIGH SCHOOL

[The first part of this article, by Will Earhart, director of music in the public schools of Pittsburgh, Pa., was published in the issue of May 12.—Editor's Note.]

The "Course of Study in Music for Junior High Schools" which now follows was formulated and adopted for our junior high schools in Pittsburgh, and is in constant operation there with these exceptions, which I beg you to remember as the course is read:

(a) During the present school year the more formal work in musical appreciation has been suspended in favor of some experimental work in appreciation as incidental to chorus practice, harmony, etc.

(b) Harmony in the eighth year has also been suspended partly on account of certain administrative considerations, and partly because a multiplicity of

other demands makes it difficult for the students to attend. We have had, however, in preceding terms, work in harmony from eighth year students that leads us to believe that that year may be the right one in which to start a course in harmony. We will make further studies of the same problem as soon as conditions permit.

The argument which precedes and accompanies the statement of the course now to be read is left here entire. As the same arguments, elaborated, constitute this first part of my paper, there will be some repetition; but as such repetition is brief I trust it will not be excessively tiresome.

COURSE OF STUDY IN MUSIC FOR JUNIOR HIGH SCHOOLS, PITTSBURGH, PA.

The course of study herein outlined rests upon the following beliefs which have grown out of observation and experience in teaching junior high school classes.

Pupils at this stage of development probably have greater interest in and susceptibility to music than at any other stage. There is need for expression of newly found emotional impulses and an instinctive desire to route these impulses into channels of orderly and organized expression. The desire for music manifests itself in an attraction toward all forms of music, if properly presented; and in particular there is an extraordinary accession of interest in the musical qualities and the technical aspects of all kinds of musical instruments, and a remarkable capacity for acquiring instrumental technique.

Junior high school students stand at the juncture of two epochs: the old life of the child is nearing its close; the new life of the adult is dawning ahead. Tasks of the old life are yet to be completed; development of the new life is to be begun. This explains the need for small groups devoted to intensive study and larger groups given to mass chorus practice, as prescribed in our outline.

To satisfy the diversity of interest and endowments among the pupils the course of study endeavors:

1. To give all pupils the knowledge of music, the freedom in expression, the sympathy for certain important phases of musical art, and the socializing spirit that comes from singing.

2. To enable the pupils generally, by extension of the course to other forms of musical instruction, to become familiar with, and appreciative of, the world's best music.

3. To provide such a selection of subjects as will enable the pupil of any kind or degree of musical in-

terest, large or small, to obtain musical training suitable in form and amount.

4. Through specialized technical instruction, to give the pupil of special technical interest the equipment for vocational service which shall be profitable both to himself and to society.

MUSIC COURSES OFFERED IN THE JUNIOR HIGH SCHOOL.

1. Elementary theory and sight singing, and chorus practice.

(a) Elementary theory and sight singing, and (b) chorus practice are considered to be but two phases of one course. Nevertheless, the first has the character of a completion of the elementary school program; the second, that of a beginning of the type of activity characteristic of more mature years. The proportioning of the two phases therefore varies in different semesters of the junior high school period, and is left open in the seventh year in order to adapt the practice to the varying capabilities of different groups. But whether, in the distribution table of courses at the end of this section, the two phases are merged or are separately mentioned and outlined, they are regarded as but complementary parts of one well rounded branch of musical study.

For elementary theory and sight singing, when separately scheduled, pupils are assembled in small groups. The instruction given covers all musical theory, short of harmony, and includes most careful attention to individual capabilities and the care and development of the individual voices, made especially necessary at this time by the change of voice. Chorus singing is a continuation of, or an application of, the development undertaken in the sight singing classes. Its object is to enlarge the musical horizon of the pupils by bringing to richer development the songs studied in detail in the smaller groups and by further undertaking compositions that are specially designed for mass chorus singing.

In seventh and eighth years the group for chorus singing consists of a combination of two or more of the sight singing groups. In the ninth year the intensive study by small groups is abandoned, and effort is directed toward enabling the pupils to reach a higher development. In the ninth year, in addition to the required chorus, elective chorus is offered. This elective chorus is the nucleus for concert groups. In accordance with the desires and needs of the pupils, more ambitious choral works and songs are undertaken and the pupils gain not only a fair technique, but also a love and an appreciation for the part songs and choruses of the masters.

2. Orchestra.

Orchestra practice is offered six semesters, five periods per week, during school hours, and is credited as an academic subject on the assumption that every hour of practice in school is supplemented by an hour of preparatory study. Pupils are urged to take lessons on their instruments while members of the orchestra. Pupils may join the orchestra at the beginning of any semester.

Requirements for entrance: There are no definite entrance requirements. Usually the applicant is required to read a typical orchestral part at sight. Those unable to do this are placed in one of two classes.

The first class consists of those who need very little additional instruction and assistance. The members of this class are scheduled for one period of supervised practice daily. They are usually prepared to enter the orchestra before the end of the semester.

The second class consists of those who need considerable assistance and instruction. The members are urged to get instruction either from an outside teacher or to take instruction free of charge during school hours. (See program on individual instruction.) These members become prepared to join the orchestra as a result of one or two semesters of such instruction.

Music studied: Much of the music used by the senior high school orchestra can be played by the junior high school orchestra. However, it is often necessary to rearrange and simplify some of the music. Only such music as recognizes the real character of each instrument is selected. The music is generally not only interesting but also instructive, and promotes an appreciation of good music.

School instruments: Instruments that at times might not be provided by the pupils, such as viola, cello, bass viol, flute, oboe, clarinet, bassoon, French horn, trombone, tuba and tympani, are the property of the school and are entrusted by the school, with certain safeguards, to students upon the recommendation of the music teacher, with the understanding that they study the instruments issued them. Provision for free individual instruction upon many of these instruments is made during school hours.

3. Individual instruction.

Students are given two lessons of fifteen minutes each, or one thirty minute lesson per week, until they are admitted to the orchestra. This work is preparatory to the orchestra and therefore receives no credit.

Free individual instruction during school hours is given upon the following instruments: violin, viola, bass viol, clarinet, trombone, tuba and drum. Many of these instruments are the property of the school. In cases where the school furnishes the instrument and instruction, the physical and psychological adaptation of the pupil to the instrument for which he is being considered is carefully weighed.

4. Music appreciation.

This course is offered in the seventh, eighth and ninth years. Music appreciation in the seventh year is presented incidentally in the simplest manner to all of the pupils, in connection with the lessons in sight singing and theory.

In the eighth and ninth years music appreciation is offered as a separate course, elective, from one to three periods per week. This course is planned as a popular one and attracts a large number of pupils. The term "listening lessons" might well be applied here. A maximum amount of material rich in musical value is presented, with a minimum amount of discussion and analysis, the aim being to make the pupil familiar with the best of the world's music, and to prepare him for a more thorough analysis of music in the future.

5. Harmony.

In the junior high school harmony is offered as an elective in the eighth and ninth years from three to five periods a week. The aim of this course is to train the pupil to recognize the order and beauty in tonal discourse, and to develop in him the ability for tasteful and original musical expression. The method proceeds largely through the



Frederick Hunter
TENOR

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—Detroit News.

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Completing Most Successful Tour—Some Opinions



FLORENCE OTIS

NEW YORK Morning Telegraph—A considerable audience demonstrated its admiration for the voice and personality of Florence Otis. Not less than a score of French Italian and English numbers proved none too many for her pleased listeners.

NEW YORK Evening Mail—Any one who can stage a recital as attractively as did Florence Otis yesterday afternoon in Aeolian Hall, has the RIGHT to appear as a professional.

NEW YORK Evening Sun—Florence Otis, a singer who has made many appearances alone and with orchestras, gave her first metropolitan song recital yesterday. She presented a diversified and well chosen program of songs, which ran the gamut of style and cultures from Stradella down to three songs written and dedicated to the singer herself. Her voice is well placed and is utilized by the singer to its most pleasing advantage.

NEW HAVEN, CONN., Courier Journal—Florence Otis was given an ovation upon her appearance, showing her great popularity in this city. She has never been in better voice than at this time and her charming personality added greater attraction to an already attractive program.

NEW HAVEN, CONN., Times Leader—Florence Otis is most original and it was plain to see that she has won her way into the hearts of the music loving people of this city by the manner in which she was received yesterday afternoon. She sings with a distinct diction and with her excellent voice and charming personality it is a pleasure to listen to her.

LOUISVILLE, KY., Courier Journal—Florence Otis has a really charming voice and sings with style and intelligence. Her selections included ballads, lyrics and operatic excerpts and she was equally pleasing in all.

KANSAS CITY, MO., Star—Florence Otis is a soprano of lyric tendencies with coloratura capabilities as well. The two sides of her talent were evident in "Reveries," a beautiful little song written for her by Terry, and in the trusty old "Mignon" polonaise.

Pleased audiences are the invariable rule

For terms and dates write to
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writing of original melodies by the pupils, which are harmonized with chord material known to the pupils at the time. The chord material is made familiar to the ear of the pupil as well as to his eye, and the free musical use of each new chord form studied is sought.

The course outlined by semesters is as follows: Semester 1—A thorough course in elementary theory; presentation of the basic facts of acoustics, in concrete form; study of intervals, and melody writing. Semester 2—The study of principal and subordinate triads. Semester 3—First and second inversions of triads. Semester 4—Dominant discords.

OUTLINE OF COURSE OF STUDY FOR EACH YEAR.		Per Week
		Period
7B—7A		
Required—Elementary theory and sight-singing and chorus practice; minimum of.....	2	45-min.
Elective—Orchestra.....	5	45-min.
8B—8A		
Required—Completion of Elementary Theory and sight singing; minimum of.....	1	45-min.
Chorus; minimum of.....	1	45-min.
Elective—Orchestra.....	5	45-min.
Harmony.....	3	45-min.
Music Appreciation.....	1 to 3	45-min.
Individual Instrumental Instruction.....		
9B—9A		
Required—Chorus, groups of 80 to 100; minimum of.....	1	45-min.
Elective—Harmony.....	3 to 5	45-min.
Music Appreciation.....	1 to 3	45-min.
Chorus.....	2	45-min.
Orchestra.....	5	45-min.
Glee Club (Boys and Girls).....		
Individual Instrumental Instruction.....		

To this course must be added a note from the teaching staff in our junior high schools describing briefly the class instruction in violin and piano given in their schools.

CLASS INSTRUCTION IN VIOLIN—PIANO.

Class instruction in violin is given in groups of from ten to twenty pupils. Each group receives two class lessons (forty-five minutes) per week. After one semester of such work those who have sufficient technic, together with beginners on the viola, cello, double bass, clarinet, cornet, etc., are grouped into a beginning orchestra. This is in reality an orchestra class, in which, even during ensemble playing, special attention is given to carrying on the work begun in the violin classes, or in the individual lesson.

Class instruction in piano is also given to pupils in (seventh, eighth or ninth year) groups of from ten to twenty each. Each group receives one lesson (forty-five minutes) per week.

This is the bare outline of the work in music which we give and in which we believe. I wish it might reveal to you also the spirit which characterizes the music work in our junior high schools, and which, I believe, is normal to all junior high schools. In no other schools, it seems to me, is vibrant interest, keen enjoyment, eager leap of mind and heart toward music, found in equal measure. The pupils do not seem so much to be studying music as to be living in music in the school, much as people might live in music in a home graced by much musical interest and intelligence. I would give all credit to the teachers in our junior high schools. They have done an amazingly fine piece of work. But in our senior high schools and in our elementary schools we have had some amazingly fine teaching done, and yet have not struck exactly this same energy of response. The measure of difference is, I am sure, in the quick mind and the glowing heart of the adolescent, now revealing his own characteristics, unmodified by the presence of those other natures, one of which he was and one of which he will become.

Musicale at Morrill Studio

At the April 17 musicale held at the New York studios of Laura E. Morrill, Margaret Whitaker, violinist, opened the program with the "Faust" fantasia. Her playing was excellent, and she was obliged to respond with an encore. The artist pupils of Mme. Morrill who appeared were Lillian Ring and Grace Nott, each of whom rendered solos and together sang the duet from "Lakmé" for two sopranos. They were enthusiastically received. Florence McCulloch, a young singer with a beautiful lyric soprano voice, who is beginning to do concert work, also was heard on this occasion. Charlotte Bauer, who has been studying but a short time with Mme. Morrill, added much to the pleasure of the afternoon with her selections. Helen Whitaker was at the piano for her sister, and Jean Clark was the regular accompanist for the afternoon. A large audience was present and warmly applauded the artists.

Dr. J. Fred Wolle and His Activities

Dr. J. Fred Wolle has been honored with an engagement to open the convention of the National Federation of Music Clubs with an organ concert in Davenport, Ia., June 6. June 16 will find Dr. Wolle giving a recital in Wyebrooke, Pa., while on July 15 he will appear at State College, Pa. Another future engagement will be that in Buffalo, N. Y., December 17, this concert being under the auspices of the Chromatic Club. As is well known, Dr. Wolle is the director of the famous Bethlehem Bach Choir, and rehearsals are in full swing just now in preparation for the forthcoming Bach Festival which will be held May 27 and 28.

Emma Roberts Sings at Syracuse Festival

Confined to her hotel in Detroit with an attack of tonsillitis, Marguerite d'Alvarez was forced to cancel her engagements in Rochester and Syracuse recently. In the latter city, at the May Festival, her place was taken by Emma Roberts, who arrived in Syracuse on the day of the concert, as it had been hoped until the last minute that Mme. d'Alvarez would recover sufficiently to sing. In the trying position in which a substitute always finds herself, Miss Roberts more than made good and the first notes of her opening aria convinced the large audience that they had no cause for disappointment. Two of her numbers were arias which had been announced for Mme. d'Alvarez and she added a group of songs also with orchestral accompaniment and so there was little change from the original program. Miss Roberts was forced to come back for

encore after encore, until finally Conductor Sokoloff intimated that according to union rules he would have to pay his musicians for overtime if they were not permitted to play their last number.

Making America Musical

Gretchen Dick, whose American Concert Course at the Manhattan Opera House last season and other similar efforts have done much to influence the people to recognize the worth of the American artist, has another hobby—or should one say ideal! She aims to interest everyone connected with music in making her slogan practical, "Make America Musical" has been her ideal ever since she was a music student abroad where she made her home for many years.

Miss Dick says, "In France, Italy, Germany, Switzerland, and in fact all over Europe, the masses as well as the classes know music. Why not in America? We have a greater problem than the Europeans for two reasons. Our great country has its vastness and its youth to overcome. The huge expanse of territory, despite congestion in the larger cities and in the coast towns, has its population widely scattered, and this diffuseness of people naturally makes it difficult to develop a musical interest. However, the small communities and even the scattered farm and country houses are learning to know and understand music through various sources, the piano, the talking machine, the annual festivals in nearby cities, and so on. Our second handicap in comparison to the European continent is our youth—but—we have been young long enough! If this enterprising country can progress so rapidly as it has been able to do along other lines, why not musically?"

Miss Dick's latest idea is to try to reach the masses through vaudeville. She wants to put on musical acts of such artistic standing that vaudeville audiences will develop a foundation and an appreciation of music that will make them want to go to concerts, operas and orchestral recitals. Consequently she has written a vaudeville act, "The Seasons," in which Arthur A. Penn has collaborated, which recently had its initial appearance on the vaudeville circuit. Miss Dick and Mr. Penn brought out an Irish ballad, "Colleen O' My Heart," the first of this year, and it met with such success that the lyricist and composer decided to collaborate again. "The Seasons" was written for a young American soprano, Florence Nelson, who heretofore has been appearing in costume recitals in this country and in Europe. In "The Seasons," Miss Nelson recites a prologue to musical accompaniment in which she tells that instead of taking the audience to Greenwich Village to see the canvass of a famous painter who has painted the four seasons, she will, as his model, bring them to life on the stage. Before each song there is a rhymed verse descriptive of the lyric to follow. The four songs, Spring, Summer, Fall and Winter, have the costume changes very much after the manner of a costume recital on a concert stage. Mr. Penn's music is of a very high type for the vaudeville stage, though it does not border on the operatic. The act is a distinct effort toward the uplift of the musical standard of the vaudeville stage.

Joint Recital at Saenger Studios

On May 5 an interesting song recital was given at the Saenger Studios by Iris Shoff, soprano, and Louellen Remmy, mezzo soprano, both pupils of Mr. Saenger. These young ladies, of very attractive appearance, have big voices well controlled, and in their duets their voices blended beautifully. The duets included "A Day in Arcady," Harriet Ware; "Spring Morning," "The Seas of Noon," and "Good Night," "The Angel," Rubinstein; "Autumn Song," "The Gypsies," Brahms, and the "Letter Duet" from "Merry Wives of Windsor," Nicolai. Miss Remmy prefaced the "Letter Duet" with a synopsis of the scene from the opera which added to the interest of the number. Both artists received a great many floral tributes

from their friends, and altogether the recital was all that could have been wished for.

For her solo numbers, Miss Shoff sang "L'Heure Exquise," Poldowski; "The Way of the World," Grieg, and "A Spring Morning," revealing a voice of excellent quality which she used tastefully. Miss Remmy sang three Rachmaninoff numbers with vocal skill. She possesses a rich voice and also pleased her hearers. Both singers responded with encores after their group and at the conclusion of the program. Emily Miller rendered sympathetic accompaniments.

Spring Festival Dates for Bori

Lucrezia Bori, the Metropolitan soprano, making her first concert tour in America this May, already has appeared at the Syracuse and Newark festivals, and has been engaged for the Ann Arbor Festival. Miss Bori will also appear in costume recital in Washington and Utica. She sails for Spain the end of the month, to be gone until next December. By special request of King Alphonso, Miss Bori will appear as star of the Royal Opera season at Madrid in November.

Land's Boston Debut

Harold Land made his first appearance before a Boston audience in Symphony Hall on the evening of April 24. The work was "The Messiah," sung by the People's Choral Union, and the accompaniment was by the Boston Symphony Orchestra. The audience of approximately 3,000 people did not hesitate to show its approval of the young basso.

Another Engagement for Edgar Schofield

A recent engagement which is directly traceable to his previous successful appearance at Newport News has been booked for Edgar Schofield. This was for a recital given under the auspices of the Treble Clef Club of Norfolk, Va., May 16.

Minnie Wolk Makes Favorable Impression in Recital

Minnie Wolk, pianist, gave a recital Monday evening, April 18, in Jordan Hall. Miss Wolk exhibited serviceable technic, good sense of rhythm and commendable musicianship in a program which comprised MacDowell's "Keltic" sonata and pieces by Handel, Scarlatti, Chopin, Debussy and Murschhauser.

CONCERT BY THE KRIENS SYMPHONY CLUB

Tuesday, May 24, 8.15 p. m.

Aeolian Hall, New York

Ninth Season, CHRISTIAAN KRIENS, Conductor

Soloists, IDELE PATTERSON, Soprano

KATINKA NARINSKY, Pianist

PROGRAM

Overture, "Fingal's Cave".....Mendelssohn
Pastoral Symphony, (1st movement).....Beethoven
Piano Soli: (a) Gavot.....Gluck Brahms
(b) Ballade, G minor.....Chopin
(c) Rhapsodie, E flat major.....Brahms
Soprano solo, Mad Scene from "Lucia".....Donizetti
Scenes Alsaciennes.....Massenet
Piano soli: (a) Improvisation.....Schubert
(b) Etude.....Paganini Liszt
(c) Hungarian Rhapsodie, No. 10.....Liszt
Soprano soli: (a) O, quand je dors.....Liszt
(b) Hayfields and Butterflies.....Del Riego
(c) Love in April.....Kriens
(d) Charmant Oiseau.....David
Adagietto, "L'Arlesienne".....Bizet
Marche Creole.....Kriens
Organist, Emanuel Schmauk
Flutist, William Schade

Tickets, Orchestra, \$1.50; Balcony, \$1.00; Box Seats \$2.00



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THEY'RE OFF! TETRAZZINI, RAISA, RIMINI AND RUFFO

Luisa Tetrazzini, Rosa Raisa, Giacomo Rimini, and Titta Ruffo all hit upon the same boat to go to Naples on, the King Alexander of the Greek line, which used to be the Cleveland of the Hamburg-American Line in the days before the war—and a fine boat she is, except that she insists upon sailing from Brooklyn. Having discovered her where-

not her native city but her adopted home—for a month's good rest, after which they will leave about July 1 for South America where they are both to sing under Impresario Bonetti at the Teatro Colon. Then they will come directly back from Buenos Aires to New York in time to make Chicago for the opening of the opera season there.



ALL ABOARD FOR HOME.

Titta Ruffo (left), famous baritone and only left handed conductor in captivity, conducting a trio of his fellow artists as they all left for Naples on board the steamship King Alexander, Thursday, May 12. Next to Ruffo is Giacomo Rimini, the Chicago Opera baritone, then Luisa Tetrazzini and Rosa Raisa. What's more, they were actually singing when this picture was taken—and nothing operative either; to be exact it was "The Sidewalks of New York." The picture shows what splendid spirits they all were in. (International photo.)

abouts, a MUSICAL COURIER staff writer invaded the east borough and trod her decks.

"Are you coming back to America next season, Mme. Tetrazzini?" he asked in purest Italian, after delivering his best bow.

"Ah, I do not know yet," replied the prima donna, "but it is more probable that I shall come back than that I shall not. I've had a long season and I'd like nothing better than to rest for a year now, except for my concerts in England; but America has been so kind to me and I have had so many requests to return. It's not sure yet, but the chances are that I shall return."

Mme. Tetrazzini was in the best of spirits, laughing and joking and posing in a dozen different positions at the request of the cameramen. Incidentally it may be mentioned that if Mme. T. decides to come here next season, she will be under the management of R. E. Johnston, who will, in fact, have charge of the entire quartet of stars who sailed on the King Alexander.

Mme. Raisa, who was accompanied by her husband, Giacomo Rimini, the Chicago Opera baritone, and Togo, her pet dog, explained that they were all on the way to Naples—

Titta Ruffo will take a complete vacation and rest. "When a singer has been in the career as many years as I have," said he, "he owes it to himself and his public to give his voice a complete rest in the summer. I am going to my villa in Rome and shall just take things easy and enjoy myself, although my rest always includes plenty of exercise of one sort or another. I expect to make my debut at the Metropolitan early in the season—some time in December in fact—and the opera will be 'Ernani,' which Mr. Gatti is reviving especially for me."

And then the boat sailed.

H. O. O.

Pupil of J. H. Duval Charms Home-Town

Allentown, Pa., May 14, 1921.—Ida Heydt gave a farewell concert here last night before an audience of home folks, prior to her departure for Europe, where she will spend an indefinite period in operatic engagements. According to the critic of the Morning Call, "the concert ranked with the greatest tributes that have ever been paid in this city to any artist, particularly with those in which native sons and daughters participated. Allentown and

environs showed that they were proud of this young woman who for many years has been noted locally for a voice of superb qualities but whose training up to two years ago, when she left for New York City, had never been along the pretentious lines that prima donnas must follow. However, during this period, and particularly during the past year since she has been under the tutelage of the celebrated J. H. Duval, her progress has been rapid. Some hint of it was gained when it became known several weeks ago that she had been engaged to sing in opera in Florence, Naples and Milan, Paris and London, and that she would sail to fill her engagements on May 21. Immediately her numerous friends here determined that she should be heard before leaving."

Consequently the concert was arranged and the result proved a brilliant one. From her first number, "Balatella" from "Pagliacci," Miss Heydt charmed her large audience with the beauty of her voice, the intelligence of her interpretations and her own personal charm.

"All were beautiful numbers," wrote the same critic, "and were exquisitely presented with perfect enunciation, not a word being missed by the audience and enhancing the artistic value of the productions to the greatest extent. Musicians, particularly singers, were impressed not merely with the breadth, color and strength of Miss Heydt's voice and its remarkable uniformity in quality and strength in all the registers, but also with this feature—her enunciation. Not a singer who has appeared here in years has proven her superior and few her equal."

The writer went on to say that J. Francis Smith, the manager, had said: "There is not a known coloratura voice like Miss Heydt's in America today. It is remarkable to hear a coloratura of such breadth and color throughout all the registers. Hers is a wonderful voice. As a manager for years of many great singers I know what a furore this voice is going to cause when the greatest audiences that are brought together in this country can hear it. It is a voice that will fill the Metropolitan, Carnegie Hall or the New York Hippodrome and it is a voice that is going to take the crowd."

Following the concert, there was a reception on the stage at which Miss Heydt was greeted by her old friends and the visitors who were delighted with her accomplishments.

J. J.

Verdi Club Holds Second Annual Breakfast

Springtime flowers in profusion formed the decorations for the Verdi Club's second annual breakfast at the Hotel Astor May 11. Florence Foster Jenkins presided at the honor table, and entertained many distinguished guests. The flowers at this table were in club colors, viz., red, gold and white, interspersed with "Happy Hi-Birds," especially made for the occasion by Lieut. Hi Witherspoon. Besides the orchestral music during the breakfast a musical program was given at which Mrs. Melville Stewart, contralto, Edna Moreland, soprano, and others sang.

"Up-to-the-minute Recollections of a Season at the Belasco Theater with Deburau," by St. Clair Bayfield, and original poems by Bruce Adams, were given; also piano solos by Louis Hintze, and violin solos by Maurice Wolfs. The chairman of the breakfast was Mrs. C. B. Phillips, who, with her sister, Athalie Rogers, had a table of twenty covers with special decorations.

Edith Pearson and Mrs. J. Jones Christie had tables with elaborate decorations. Others having tables were Mrs. Frederick Clark Brown, Mrs. Frank B. Smith, Mrs. Glenn Parker, Claire Spencer, Mrs. Arthur H. Bridge, Mrs. J. E. Crum, Mrs. George Howes, Mrs. Elmer Schock, Mrs. Bruce Bushong Preas, Mrs. Leslie Hall, Elizabeth Chatterton, Mrs. J. Moran, Mrs. W. H. Ferry, Mrs. F. Phlomm, Mrs. Max Hyman, Mrs. Philo Van Sann.

American Music Optimists' Final Concert

At the final concert of the American Music Optimists on May 29, at Chalif's, Barbara Maurel, contralto, will sing songs by Frank Grey with the composer at the piano. Others to appear are William Robyn, tenor; Martha Atwood, soprano, and Max Barnett, pianist.

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LEIPSIC

(Continued from page 6)

Beethoven by now, and the day of surprises is past. "Luxuriance of tonal beauty" is Nikisch's guiding principle here as everywhere. The "Funeral March" in his hands becomes an unusually affecting, broad elegy, and the finale is dithyrambic. Nikisch was given an extremely warm ovation at the close of the concert; the Gewandhaus audience always seizes on this last concert as an occasion to present their hero in enhanced measure with all the gratitude, affection and reverence they feel for him.

THE SWEET SUITES.

A "suite evening" with a most interesting program was recently given by the Leipsic Konzertverein under Hermann Scherchen. It comprised Bach's suite in D major (with the celebrated "air"), Handel's "Fire Music," composed for the Peace Festival of 1749; Rameau's dances from "Dardane" and "Castor et Pollux," and Gluck's "Don Juan" ballet. We were afforded an opportunity to become acquainted with the development of the suite in the eighteenth century and to admire Bach's severity of form, Handel's glorious sense of sound, Rameau's intellectual finesse and Gluck's compelling dramatic feeling. The public lent



HELENE WILDBRUNN,

Called one of the best Isoldeas of today.

Scherchen their willing attention and thanked him accordingly.

Performances of Bach's two great "Passions" during Holy Week formed a new feature of our musical season this year. The "Johannes Passion" was given at the Gewandhaus on Maundy Thursday and the "Matthäus Passion" on Good Friday, within the hallowed walls of the Thomaskirche. The manner in which Leipsic suffers from its "traditions" was once again revealed on this occasion. The "Johannes Passion" was very poorly attended. Apparently its importance is wholly misunderstood. In its curtailed form, its limitation to Gospel and hymn, it stands in far more intimate relations to modern conceptions than does its more familiar companion, while from a musical viewpoint it is its equal in every way.

Prof. Karl Straube, who at present is guarding Bach's heritage as "Thomas-Kantor" with such loving care, carried through both performances with much warmth and finish. The newly formed "Chorvereinigung des Gewandhaus" gave an excellent account of itself under his leadership. Appreciative mention must be made especially of the soloists taking the role of Christ, namely, Dr. Hans Joachim Moser ("Johannes-Passion") and Gerhard Jekelius ("Matthäus-Passion"), of the Evangelist, Hans Lissmann, and the contralto, Frieda Schreiber.

JENNY SKOLNIK, AMERICAN, MAKES DEBUT.

The young American violinist, Jenny Skolnik, made a very happy Leipsic debut at her recent recital. Her playing of Lalo's "Symphonie Espagnole" proved her to possess a specific violin talent, and a high grade, essentially natural, musicality. Her technical virtuosity was particularly in evidence in the smaller pieces, although works such as the Bach chaconne require the maturity born of human experience. All in all, a richly endowed artist encouraging high hopes.

DR. ADOLF ABER.

Winners of N. F. of M. C.'s District Contests

The winners in the district contests of the National Federation of Music Clubs held recently in the thirteen organized districts follow:

Plymouth District—Piano, Rene Viau, Providence, R. I.; violin, Mary Cooper, Cambridge, Mass.; male voice, Stetson Humphrey, tenor, Boston, Mass.; female voice, Jane Sears, soprano, East Dennis, Cape Cod, Mass. (Chairman, Mary G. Read, 530 Huntington Chambers, Boston, Mass.) Empire District—Piano, Enrique Ros, New York City; violin, Carmela Ippolito, New York City; male voice, Charles Carver, New York City; female voice, Mary Kent, New York City. (Chairman, Mrs. Samuel Weller, The Rockingham, 1744 Broadway, New York.) Liberty District—Piano, Evelyn Tyson, Jenkintown, Pa.; violin, Cecelia Bonawitz, Philadelphia, Pa.; male voice, Arthur E. Kraeckmann, Bellevue, Pa.; female voice, Helena Himes, Leechburg, Pa. (Chairman, Mrs. Edward B. Lee, 4208 Fifth avenue, Pittsburgh, Pa.) Capitol District—Piano, Kathleen Kelly, Bristol, Va.; violin, Julia Stone, Bedford, Va.; male voice, J. E. Blankenship, Bristol, Va.; female voice, Mrs.

Philip O. Nelson, Portsmouth, Va. (Chairman, Eugene Putnam, 494 West Main street, Danville, Va.) South Atlantic District—Piano, Evelyn Smith, Cherow, S. C.; violin, Emily Rose Knox, Raleigh, N. C.; male voice, J. Foster Barnes, Atlanta, Ga.; female voice, Helene Forrester Cladwell, Greensboro, N. C. (Chairman, Nan E. Stephens, 17 Briarcliff avenue, Atlanta, Ga.) Dixie District—Announcements to be published later. (Chairman, Mrs. John L. Meek, 550 Oak street, Chattanooga, Tenn.) Great Lakes District—Piano, Sylvia Strong, Detroit, Mich.; violin, Herman Rosen, Cleveland, Ohio; male voice, Robert J. McCandless, Ann Arbor, Mich.; female voice, Julia Reyer, Indianapolis, Ind. (Chairman, Mrs. Norris Wentworth, Bay City, Mich.) Central District—Piano, Helene Spindler Brahm, Chicago, Ill.; violin, Minnie Krokowsky, Chicago, Ill.; male voice, George G. Smith, Evanston, Ill.; female voice, Olive June Lacey, Chicago, Ill. (Chairman, Mrs. Louis E. Yager, 300 Forest avenue, Oak Park, Ill.) Hycchka District—Piano, Mildred Davis, Guthrie, Okla.; violin, Buella Marty, Kansas City, Mo.; male voice, William C. Brown, Hot Springs, Ark.; female voice, Blanche Herrick Hopkins, St. Louis, Mo. (Chairman, Mrs. Ora L. Frost, Tulsa, Okla.) Rocky Mountain District—Piano, Miss Harlan Mechem, Topeka, Kan.; violin, Olga Eitner, Ottawa, Kan.; male voice, no award; female voice, Sybil Milleson, Pittsburg, Kan. (Chairman, Mrs. William J. Logan, 1600 Minnesota avenue, Kansas City, Mo.) Northern Lights District—Piano, Mrs. Frank Temple, Fargo, N. D.; violin, Charles Miller, Minneapolis, Minn.; male voice, W. Doyle Watt, 7 University Station, N. D.; female voice, Elvira Norman, Mankato, Minn. (Chairman, E. H. Wilcox, dean of music, University of North Dakota, Grand Forks, N. D.) Lone Star District—Piano, Eva Crosby, Houston, Tex.; violin, Berenice Jackson, Wichita Falls, Tex.; male voice, no award; female voice, Mrs. J. Roscoe Golden, Dallas, Tex. (Chairman, Julia Bell James, Belton, Tex.) Sunset District—Piano, Violet Cossack, Los Angeles, Cal.; violin, Marion Nicholson, Piedmont, Cal.; male voice, Gilbert Smith, Los Angeles, Cal.; female voice, Zelia Vaissard, Berkeley, Cal. (Chairman, Mrs. Philip Zobein, 3801 South Grand avenue, Los Angeles, Cal.)

Harriet Ware's Busy Artist Pupils

Mildred Day, soprano, appeared with the Chaminade Club of Brooklyn; Zanetta Marilla, soprano, and Esther Keep, contralto, gave a recital of Harriet Ware songs in the Casino, Garden City, for the Women's Community Club; Emily Edwards, contralto, will give a recital for the Women's

Club of Bellerose, L. I.; Esther Keep gives a recital for the Women's Club of Elizabeth, N. J., and Zanetta Marilla gives a recital at the home of Mrs. Learned, Gramercy Park, New York.

Harriet Ware's new dramatic song, "Stars," was a feature of the Rubinstein White Breakfast, May 7, sung by Sheffield Child, tenor.

BOSTON SYMPHONY
TICKETS IN DEMAND

Advance Sale of Seats for Next Season's Concerts Larger Than Ever—"Pop" Season at Its Height Despite

Bad Weather

Boston, Mass., May 14, 1921.—The sale of seats for the Symphony concerts of next season exceeds that of any spring since the orchestra's reorganization. At the present writing about 200 seats are open to new subscribers to the Friday afternoon concerts, while applications for the Saturday evening seats are not far behind.

JACCHIA GIVES INTERESTING PROGRAMS AT "POPS."

Notwithstanding the fact that the weather is decidedly Marchlike, Symphony Hall has a summer atmosphere nightly, for the "Pops" season is at its height. The orchestra, consisting of eighty Symphony players, performs with its customary skill, and Agide Jacchia, the ardent Italian conductor, strikes fire in his admirably arranged programs. The past week has attracted thousands to these concerts and enthusiasm continues unabated. Monday was Chamber of Commerce night; Tuesday, "Wagner"; Wednesday, Amherst; Thursday, Canadian Club, and Friday, Maine-Massachusetts Daughters.

NOTES FROM MISS BARROWS' VOCAL STUDIOS.

A number of artist pupils from the Boston and Providence studios of Harriet Eudora Barrows have been winning splendid successes this season in the concert field. Claudia Rhea Fournier, contralto, has appeared at the Copley-Plaza, Boston; Rotary Club, Jewish Women's Club and Chopin Club, Providence; Worcester Choral Society with Eva Gauthier, mezzo soprano, and members of the Boston Symphony Orchestra. In addition, Mme. Fournier has given recitals in Fall River and Attleboro, Mass., and in Augusta, Me. She has been reengaged for another year at the Central Church, Boston.

Ruth Helen Davis, a soprano from the same studio, will be a soloist for the third consecutive season at the National American Festival in Buffalo, N. Y.

J. C.

The Cleveland Orchestra

NIKOLAI SOKOLOFF, Conductor

At the Sixteenth Syracuse Festival—May 2, 3, and 4
Five Concerts in Three Days

From The Post-Standard, May 3rd

Mr. Sokoloff leads with authority; his players, selected because of their past achievements or their peculiar fitness for the organization which the civic pride of Cleveland makes possible, respond to his every nod and gesture as one man. . . . In every respect the Cleveland Symphony lives up to the requirements of a great musical organization. That among the bare dozen in the country the local festival was able to secure one of such conspicuous worth is a cause for sincere congratulation.

From The Post-Standard, May 4th

The various choirs of the orchestra spoke with a clarity quite refreshing, wonderful tonal color was evident throughout, and the varying tempi were handled as only a great conductor could handle them. The players individually and collectively displayed much artistic ability, and their work compares most favorably with that of organizations much older.

From The Post-Standard, May 5th

The orchestra won new laurels last evening. The players far surpassed anything they had done at previous concerts. Color and tone

quality were better than ever and greater. Press reports that have been published about the Cleveland Orchestra are not exaggerated. It is without doubt one of the leading orchestras in America today despite its youth. Sokoloff is one of the few great leaders.

From The Syracuse Journal, May 3rd

Sokoloff handled his men as though the assembly was one big organ. There is no fumbling by incompetent players and uncertainties of pitch even in the most difficult passages; the whole work scintillated with splendid tonal tints and rich coloring.

From The Syracuse Herald, May 4th

The playing of the orchestra Tuesday night deepened the impression which had been made Monday night and Tuesday afternoon. In Tschaiakowsky's "Marche Slav" with its haunting Russian and Serbian folksong motifs, and its great climax, the orchestra aroused the house to storms of applause to which Mr. Sokoloff and his players were forced to bow their acknowledgment again and again.

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MINNEAPOLIS ORCHESTRA IN FINE CONCERTS

Helen Stanley and Martin Richardson Appear as Soloists—
Final Children's Concert—Thibaud-Bauer Recital Closes
U. of M. Course—Florence Austin Heads
Northwestern Faculty—With
the Societies

Minneapolis, Minn., April 19, 1921.—The Friday evening concert of the Minneapolis Symphony Orchestra, April 1, was the occasion of the appearance of Helen Stanley as soloist. She sang "Phidyle," by Duparc; "Il est bon," from "Herodiade," by Massenet, and "Elsa's Dream" from Wagner's "Lohengrin." She has a beautiful quality of voice, a delightful personality and her work is marked by thorough musicianship. The orchestra played Tchaikowsky's fifth symphony, DeSabata's symphonic poem, "Juventus," and the finale from the "Rhinegold" (Entrance of the Gods into Walhalla). Mr. Oberhoffer never led better than on this occasion, giving remarkable readings of these numbers.

RICHARDSON SOLOIST WITH M. S. O.

The Sunday afternoon concert, March 27, included the "Marche Religieuse" by Gounod, prelude and finale from "Parsifal" by Wagner, three transcriptions of popular piano pieces ("Liebestraum," by Liszt; Noveletto, by Schumann, and prelude in C sharp minor, Rachmaninoff) and the overture to "Mignon," by Thomas. Emil Oberhoffer led the men in an inspired reading of the above and was the recipient of much deserved applause.

Martin Richardson, tenor, sang "Che gelida manina" from "La Bohème," by Puccini, and Lehman's "Ah, Moon

of My Delight," from the "Persian Garden." His voice is clear and sweet and his musicianship superior.

FINAL CHILDREN'S CONCERT.

The last of the season's children's concerts was given by the Minneapolis Symphony Orchestra at the auditorium to a packed house on April 8. Mr. Oberhoffer gave some very excellent explanatory remarks and the program was thoroughly enjoyed. The largo from Dvorák's "New World" symphony, Brahms' first symphony, Ippolitoff-Ivanoff's "March of the Sardar," Rubinstein's "Reve Angelique," Luigini's fascinating "Aubade" for harp and woodwind, three Brahms Hungarian dances and the Liszt "Liebestraum" (Oberhoffer arrangement) made up the program. The children had studied the program notes as sent to each school, compiled by Victor Bergquist, and so were quite familiar with the themes.

THIBAUD-BAUER RECITAL CLOSURES U. OF M. COURSE.

The University of Minnesota concert course closed its season on March 24 with a joint-recital by Jacques Thibaud and Harold Bauer. These artists were well fitted for the closing of such a fine course. The program included works by Schumann, Chopin, Mozart, Thibaud, Dvorák, Granados and Wieniawski, and the Brahms and Franck sonatas for violin and piano. In each and every one there was a remarkable proficiency, a perfect technique, refined tone, subtle nuances and all the attributes that have made these two men famous the world over. No concert this year has been more enjoyed. Artists engaged for next season are Rachmaninoff, May Peterson, Ysaye, Hofmann, Meader and Zimbalist.

FLORENCE AUSTIN HEADS NORTHWESTERN.

On April 7 Florence Austin made her local debut before the Thursday Musical Club. Miss Austin really belongs to Minneapolis since her former home was here, but New York has claimed her for some years. She comes back here permanently to head the faculty of the Northwestern Conservatory. No happier addition to local ranks could possibly be wished for. She stands high in her profession, and her schooling has been of the best. Her appearance on any program is a guarantee of excellence. With her sister at the piano—Marion Austin-Dunn—she gave a beautiful program. The club was most enthusiastic in its applause and praise of her.

Wilmot Goodwin, baritone, is collaborating with Miss Austin in the management of the Northwestern and his singing on the above program was very satisfactory. Clyde Stephens, pianist, also played.

WITH THE SOCIETIES.

The Thursday Musical program of March 24 was the occasion of the singing of the club's glee club of twenty selected voices under the magnetic baton of Hal Woodruff. The songs were carefully selected and were finely sung. Benita Conlin LaVake, pianist, gave some very interesting readings of well known compositions, while Mrs. Wickman, contralto, gave in her very pleasing manner songs by Curran, Brahe and Speaks. R. A.

Sittig Trio in Concert

The Sittig Trio (consisting of Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano) gave a concert in the grand hall of Hotel Plaza, on Thursday afternoon, May 5, this being the second concert of the season 1920-21 in the metropolis. These enjoyable and elevating concerts invariably attract large audiences solely because the Sittig Trio has established itself firmly in the metropolis as an organization of extraordinary merit.

The two ensemble numbers were the trios op. 90, Dvorák, and "Allemande," Haydn, in both of which unity of thought and excellent tonal balance were the outstanding features. Edgar H. Sittig played the sonata in C major by Marcello. This young cellist has made remarkable strides of late, which were apparent in the beauty of his tone, purity of intonation, as well as in his musicianly interpretation. His work won much appreciation. Margaret Sittig, the gifted violinist, created a veritable furore with her performance of Wieniawski's concerto in D minor, op. 22. Miss Sittig on previous occasions revealed great finish in her performance, but at this concert her playing showed a decided improvement in maturity. The many technical difficulties embodied in this concerto were overcome with apparent ease. She was recalled innumerable times (deservedly so) and finally responded with an added number. Harriet Van Emden, soprano, was the assisting artist, singing two groups of songs which comprised "Ridente la Calma," Mozart; "A Pastoral," Veracini; "Phyllis Has Such Charming Graces," Old English; "J'ai pleuré en rêve," Hue; "O des printemps," Fevrier; "Sing to Me, Sing," Homer; "At the Well," Hageman, and "Viennese Waltz," Strauss.

Miss Van Emden, whose voice is one of much beauty, made a profound impression upon her delighted hearers. Sincere applause was accorded her, and after being recalled many times she sang as an encore "Ah! Love But a Day." Frederick V. Sittig, in addition to playing the piano part of the trios, accompanied the instrumental soloists, while Florence Harvey accompanied the vocal numbers.

Mme. Meluis a Notable Lakmé

Nice, France, March 16, 1921.—Mme. Luella Meluis, the American coloratura, last night created a furore in Cannes, on the Riviera, singing by request of the management her special role of "Lakmé," for her reengagement as guest artist.

Playing the role of the young Hindu maiden of sixteen with a simple insouciance, delightfully refreshing after the many sophisticated Lakmés that the public has seen, she gradually "built up" the part to a height of breath-catching climaxes that repeatedly called forth spontaneous outbursts of delighted applause from the habitually blasé audience.

Great as was the impression made by her first act, the listeners were nevertheless unprepared for the revelations contained in the second. Twice the "Bell Song" was interrupted by cheers and the ovation that broke loose at its close was so deafening and prolonged that the young artist herself had to compel its cessation by serenely continuing her part. Not since Battistini's last appearance as guest artist on the Riviera has such applause been accorded a singer. Among the most enthusiastic of her auditors were Reynaldo Hahn, the composer, and Mesdames Kousnetzoff and Vecart of the Paris Opera. Her intonation is

well-nigh perfect, each tone ringing with the individuality of a silver bell; her scales are flawless and of tremendous agility, a veritable cascade of beauty. Never singing a top-note as merely a meaningless vocal feat, nevertheless her climaxes were vivid in their intensity, with a surprising crescendo, her high F in the second act revealing no trace of effort. Her final act was gripping in its simple pathos and gave a finishing touch to a memorable picture.

Music lovers who had heard her at other Riviera points, notably Monte Carlo and Nice, journeyed by the special motor busses which were run to Cannes for this occasion.

Mme. Meluis will return home early in April on the S.S. Aquitania. K. D.

American Conservatory of Music Recital

Twenty-three numbers made up the recital of juniors of the New York American Conservatory of Music, Hein and Fraemcke directors, given at headquarters May 5, of which seventeen were piano pieces and six violin works. None of the performers were over fourteen years of age; indeed, some were under ten, yet all did their playing with exemplary good technique and interpretation. Three of the performers were ill, and so unable to appear. As they were well prepared it was a great disappointment, they being Philip Distillator, Rose Daly and Martha Wegner, all pianists. Those on the program who received abundant applause were Virginia Kingsley, Florence E. Frear, Anna Sann, Henry P. Phylfe, Tessie Blum, Emily Krohn, Gladys Bolton, Agnes Harter, May Arth, Stephaime Neobal, Anna Ingrao, Carlton Marker, Belmont Fisher, Fannie Blum, Thelma Myerson, Dario Testi, Lillian Sussman, Julius Gutman, Marcel Kuzsma and Florence G. Carroll. The six violinists, who are under the instruction of Adolph Schmitt, did exceptionally well.

Scranton Junger Maennerchor to Give Concert

The Junger Maennerchor of Scranton, Pa., which is composed of one hundred excellent male voices, will give a concert in Scranton, Monday evening, May 23, under the direction of John T. Watkins. Marguerite D'Alvarez, contralto, will be the assisting artist. This organization sells no tickets to the public, all concerts being for members only, a procedure which was adopted in 1916 and continued until 1917, when the entry of the United States into the World War and the consequent enrollment in the army and navy of eighty-seven of the choral members, made further concerts impossible. Now, however, the organization is once more growing steadily. Otto J. Robinson has been again elected president, an office he has held for many years.

Estelle B. Blum Pupils Give Recital

During New York's Second Music Week an interesting program, intelligently interpreted, was presented by the piano pupils of Estelle B. Blum, those participating being Carolyn S. Liberman, Gladys E. Blum, Janet E. Shakman, Archie Brach, Peggy Strasser, Viva Schatia and Lydia Ancker. Viva Schatia, a child of nine years, was especially well received in numbers by Bach, Mozart and Schubert.

Meldrum to Present Novel Compositions

John Meldrum, after his successful two New York recitals this season and concert and recital appearances elsewhere, is not content to rest on his laurels, but is busy working on various novel compositions for his programs for next season. Mr. Meldrum is promising some interesting works as additions to his repertory.

Dr. Stewart Expected in New York

Dr. Stewart, of San Diego, Cal., will arrive in New York on June 2 for a few days' visit.



Prevailing Opinion of Present Season's New York Recital April 25th

As a performer Mr. Grasse is best known as a violinist. But he plays the piano equally well. It was quite safe for him to intrust the violin part to

RUTH KEMPER

who, though young, already has command of a good style. Her technique is fluent and her intonation never offends. She played the adagio of the No. 2 in E major beautifully. Other composers on her programme were Cadman, Stoessel, Kramer, Burleigh and Saint-Saëns.—H. T. Finck, in *New York Evening Post*.

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Braxmar Bel Canto Society Reception

The reception and dance given by Mrs. Charles G. Braxmar, president of the Bel Canto Musical Society, Waldorf-Astoria Hotel, May 13, was notable in the participation in the program of Mana-Zucca, pianist-composer; Maria Luisa Escobar, soprano, and Maximilian Rose, violinist, as well as interesting through the talks given by Leonard Liebbling, Editor-in-Chief of the *MUSICAL COURIER*; Mrs. William R. Chapman, founder and president of the Rubinstein Club of New York, and Lazar S. Samoiloff, organizer of the Bel Canto Musical Society. Mlle. Escobar sang three times, to the great delight of the handsome audience, with impassioned tone, dash and vigor. Mana-Zucca's numbers were tremendously applauded, her own brilliant waltz provoking enthusiasm, and Mr. Rose played violin pieces with combined delicacy and effectiveness. The short musical program was a prelude to a united effort to establish firmly the Bel Canto Society, which is formed for the purpose of helping poor but talented and ambitious music students.

Mr. Samoiloff gave a short talk in the name of the hostess, Mrs. Braxmar, calling attention to the many helpless music students, who want to study but have no means; mentioned the concert and dance of recent date which netted the society considerable money; said that "Mrs. Braxmar has adopted the Bel Canto as her child," and that her big heart, time and energy would lead to success. The time is here, he said, when all can show their interest in the work, with moral and financial support; the society is not connected with any organization, and will not work against any other. Two concerts are planned for next season, his close connection with Metropolitan and Chicago opera companies' singers assuring fine talent.

Closing, he introduced Leonard Liebbling, Editor-in-Chief of the *MUSICAL COURIER*, as one who had promised the society his moral and personal support. The "youngest musical editor in the world" said he had the habit of addressing audiences according to their character, as addressing an audience of Irishmen as "Fellow Irishmen," another as "Fellow Bankers," and when in Salt Lake City he—well, he—(applause, growing into outbursts of merriment). Adjusting his glasses with the remark that they would help him to appear more "moral," Editor Liebbling mentioned Zangwill's definition of a musical critic, spoke of the splendid object of the Bel Canto Society, told of a little tot of two and three-quarters years who was placed on a stool before a piano teacher and he asked the mother: "Do you want me to give her a bottle, or spank her?" mentioned the many young artists who led "agonized existences" leading nowhere, attaining nothing; spoke of the many noble women who controlled the big musical clubs of America, and endorsed the Bel Canto Society with heartiness. Loud applause interrupted and followed his talk.

Mrs. Braxmar briefly recounted her connection with the society, and gave assurance of her unlimited support. She introduced Mrs. William R. Chapman, president of the Rubinstein Club, who gave a talk which interested everyone every minute, for it was enthusiastic and sincere. "Clubs should always pay their artists," said she, alluding to the many clubs who do not. "It gave me much pleasure when Miss St. John Smith, who sang so successfully at

the Rubinstein annual breakfast a week ago, was at once approached with an offer of an engagement (she is a Samoiloff pupil). The Rubinstein Club stands for just this sort of thing, and has so stood for thirty-four years past." (Great applause.)

Membership cards were distributed and signed, and it appears as if this society would assume a prominent place in the musical life of New York and America. Dancing followed, and the guests of honor included Mrs. Albert Canfield Bage, Mrs. Charles D. Baker, Mrs. George Bernard, Amelia Bingham, Mrs. William R. Chapman, Julia Marie Gear, Mrs. Harry Lily, Mrs. Maurice Holt, Mrs. J. E. Langstass, Mrs. Lee Lash, Mrs. J. Christopher Marks, Katherine A. Martin, Mrs. Howard McNutt, Mrs. Charles Otten, Mrs. J. B. Reed and Mrs. Edward Burton Williams.

Caselotti Students' Musicale

The seventh monthly musicale of the season by students of G. H. Caselotti, New York and Bridgeport vocal instructor, was given on Sunday afternoon, April 24, at the residence of Mr. Caselotti, Bridgeport, Conn. On this occasion Mr. Caselotti presented the following advanced and artist pupils: Marie Louise Caselotti, Alice Medlicott, Jesse Greenwald, Josephine Patuzzi, Ebba Nyberg, Minnie Bergstrom, Eva Hodgkins, Maria Caselotti and Antonio Castano. The program, which was an interesting one and particularly well rendered, contained works by Rachmaninoff, La Forge, Leoni, Tours, Dvorák, Fourdrain, Scarmolin, Meyer-Helmund, Denza, Recl, MacDowell, Burleigh, Sibella, Metcalf, Puccini, Gounod, Mattei, Del' Acqua, Cadman and Meyerbeer. Mr. Caselotti accompanied, thus materially enhancing the work of his pupils.

Marie Caselotti in Hoboken

At the concert given by the Emerson Orchestra on May 1 in the auditorium of the Emerson High School, West Hoboken, N. J., Marie Caselotti, coloratura soprano, was the soloist, and won an ovation for her finished singing of two groups comprising "Charmant Oiseau" from "The Pearl of Brazil," David; "Robin, Robin Sing Me a Song," Spross; "Grande Valse," Vanzano; "Vanished Noon," Scarmolin, and "Shadow Song" from "Dinorah," Meyerbeer. The orchestra, under the direction of Louis Scarmolin, gave the march from "Athalie," Mendelssohn; barcarolle from "The Tales of Hoffman," Offenbach; "Melody in F," Rubinstein, and "Raymond Overture," Thomas.

Van der Veer Eulogized at Church

Nevada Van der Veer, who for three years has been contralto soloist at the Collegiate Church of St. Nicholas, Fifth avenue, New York, where she held with distinction one of the most prominent church positions in America, sang her last service at this church April 24. She left to take up her duties at the well known Fifth Avenue Presbyterian Church.

In the Collegiate Church bulletin of Sunday, April 24, appeared the following eulogy of this noted singer: "We regret that this is the last Sunday that Mme. Van der Veer

will be with us as a member of the quartet. For over three years she has charmed us, both by her personality and her wonderful voice. She has made a host of friends and has been an inspiration to all attending our church. We extend to her our best wishes for future success."

This heartfelt tribute is already working efficaciously, for, since her highly successful New York recital (when the New York Tribune hailed her as having "one of the most beautiful voices of the day"), she has been meeting everywhere the success that was so sincerely wished for.

Nevada Van der Veer was specially chosen to sing Elgar's "Music Makers" on May 3 at Columbia University, under the direction of Walter H. Hall. This work is peculiarly suited to Mme. Van der Veer's voice, being a cantata written for contralto soloist and chorus.

Kouns Sisters Give Program

Nellie and Sara Kouns, talented sister sopranos, attracted a large and interested audience to the Town Hall on Thursday evening, April 26, when they appeared in a concert after a year's absence in Europe. Besides being heard in varied duets in several different languages, each was heard in a French group as well as in an aria. In their solo singing they disclosed much charm and taste, their voices being of excellent quality. The rendition of the duets created evident pleasure and was a novelty indeed refreshing. Coenraad Bos was at the piano and furnished his usual sympathetic accompaniments.

Open Meeting at Washington Heights Club

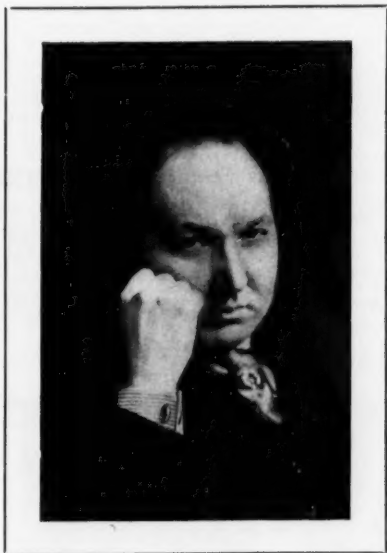
The last open meeting for the season of the Washington Heights Musical Club was held March 15, and according to the verdict of the invited guests, assumed the proportions and maintained the standard of an excellent concert. The singers taking part in the program were Ruth Barrett, Mrs. Romaine, Miss Wheeler, Regina Kahl, Mrs. Hubbard and Mrs. Moson; the pianists were Miss Cathcart, Robert Lourey, Mrs. Pennypacker and Anita Wolff. A program of classic and modern piano music and songs was offered and greatly enjoyed.

Mme. Liszniewska to Teach Summer Class

In the summer announcement for the Cincinnati Conservatory of Music, Mme. Marguerite Melville Liszniewska is scheduled to conduct master and individual classes for six weeks of the summer term. This news is of especial interest to piano students who studied with Mme. Liszniewska last summer but expected her to go to Europe this season. Mme. Liszniewska will join her husband and children in England in August.

Robyn Features La Forge's Songs

William Robyn, tenor, has been featuring Frank La Forge's songs with unusual success on all his concert programs during the past season. Mr. Robyn has the highest regard and appreciation for Mr. La Forge, with whom he has been coaching, and he contemplates giving a recital next season devoting the entire program to La Forge songs.



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Klamroth Announces Summer Course

During the warm months Wilfried Klamroth will conduct a special summer course of singing and interpretation at Hillbourne Farm, Vail's Gate, N. Y. Through past experiences in conducting courses under similar conditions, Mr. Klamroth is convinced that this is the ideal method of covering a large field of study in a short time. By means of the daily half hour lesson during one month's time the pupil, through constant repetition under the personal guidance of Mr.



WILFRIED KLAMROTH.

Klamroth, must overcome the bad vocal habits peculiar to his voice and replace them with good habits. This, Mr. Klamroth maintains, is the secret of real vocal progress. He further lays great stress on the importance of knowing how to practise correctly. His method of teaching aims particularly to so systematize his instruction that the pupil has a tangible series of exercises to follow and guide him in overcoming particular vocal defects.

This condensed and logical course of instruction should appeal particularly to the professional singer and teacher who is too busy during the winter months to pursue advanced vocal study.

Mr. Klamroth's success in program making, and preparing the singer for first appearances, will attract to this course several artists planning appearances at Aeolian Hall in the fall. Among these may be mentioned Adele Parkhurst, Marion May, Gertrude Rothman and Victor Goliart. In this he is very ably assisted by Mrs. Klamroth, who is now in Europe, searching the musical centers for the best and newest in voice literature. Where it is possible Mrs. Klamroth is securing from the composers themselves their ideas regarding the interpretations of their own songs. Worth while are the frequent lectures given by Mr. Klamroth before the well known body of singers, the Schola Cantorum, during the New York season, when many subjects of interest to singers are elucidated by one who knows. They are full of meat and hugely enjoyed by all.

One who knows is quoted as saying that nowhere is there a more delightful atmosphere conducive to concentrated application and consequent progress than with the Klamroths. The big farm, commodious quarters, the fields and woods, and the home life are all unique, and the favored students who sojourn there find mental and physical re-

freshment of delightful quality and refinement. The location, too, is within easy travel distance of New York.

Charles Albert Case in Fine Program

Charles Albert Case is a tenor who is described as possessing a voice "without trace of the so called golden quality of the baritone. He is rapidly coming to the fore among the young singers of the day, and has successfully introduced several songs of the Fischer publications in New York and elsewhere, although Mr. Case has not yet made the plunge and given an Aeolian Hall recital. That is to come. He is under the management of Eleanore Reinhart, who is booking him for the coming season.

Mr. Case recently gave a recital at Northampton, Mass., offering a program that would be admirable in New York, and seems unusual for a small city. It was a splendid program, well balanced, classical, and demonstrating a fine taste on the part of the singer. It began with an aria from Mozart's "Don Giovanni," continued with songs by Mozart, Schubert and Schumann, and closed with a group from the modern French (Georges Hue, Chausson, Faure, Fourdrain), and modern English (Cowen and Cyril Scott).

The Daily Hampshire Gazette prints an enthusiastic article about Mr. Case in which especial mention is made of the program. "Too many singers," says the writer, "sing second or third rate songs, and neglect the great songs. The selection Mr. Case made would be in itself proof of his true musicianship even if he had not brought to them the beautiful and well trained voice and fine feeling which made his recital notable."

Kazze Gives Lecture-Recital

Those who attended the lecture-recital given by Louis Kazze, of Philadelphia, at the home of Mr. and Mrs. I. B. Scheiber, trustees of the Madison House Settlement of New York City, on Sunday evening, May 1, will recall the evening with delightful and refreshing memories.

Mr. Kazze spoke of the music forms and compositions, illustrating them on the piano in a charming and brilliant manner. In speaking of the five basic forms of musical composition, he made the explanations so vivid that when testing the listeners by playing some compositions he received correct answers as to their form.

The program consisted of the following numbers: Beethoven's "Sonata Appassionata," Mozart's sonata in A major, Liszt's twelfth rhapsody, Schubert's impromptu, Chopin's waltz, C minor, polonaise, prelude in D flat and nocturne in F sharp.

Music at the Institute for the Blind

In connection with the eighty-fifth annual report of the board of managers of the New York Institute for the Education of the Blind, it is interesting to note what the organization is doing in the line of music. Bassett Hough is director of the music department and is assisted by Gertrude L. Martin, Marion Kappes and F. Henry Tschudi.



A SILHOUETTE OF FORTUNE GALLO.

The energetic impresario of the San Carlo Opera Company and manager of Emma Trentini, Patlova and Prihoda, made by Merle Armitage.

A number of interesting programs were given during the season, including organ recitals, various recitals wherein the students appeared, and musical numbers in connection with various other activities. According to the foreword in this brochure, "The purpose of the institute is to provide the best known facilities for blind children."

Wilson Lamb in Recital

On Monday evening, May 2, Wilson Lamb, baritone, gave his annual recital at Aeolian Hall. It was indeed too bad that such a small audience attended, due no doubt to the recital having taken place so late in the season. However, those who were there thoroughly enjoyed Mr. Lamb's artistic singing and excellent voice. His program consisted of selections by Verdi, Wilson, Brahms and several others, which composed enough variety to make his test a severe one. His enunciation was clear and distinct and his interpretations showed careful study.

Florio Pupil in "Eileen"

Vincent Sullivan, who is singing the tenor role of Victor Herbert's "Eileen," is a pupil of M. E. Florio, head of the vocal department of the Toledo Conservatory of Music. Mr. Sullivan played in Toledo during the week of April 4 and took the opportunity to renew acquaintance with his teacher with whom he studied in New York. Mr. Sullivan has expressed himself as being in favor of American training and thinks that one can become an artist here just as well as in Europe. Due to his gratitude to Signor Florio, he never fails to pay homage to him.

Grainger's Works Featured at Many Concerts

Five different works by Percy Grainger were performed by the New York Chamber Music Society during the season 1920-21 on its tour of California and other parts of the United States, at over ninety concerts. The works played were "The Irish Tune," "Mock Morris," "Molly on the Shore," "The Children's March" and "The Colonial Song." At every performance repetitions of these popular numbers were demanded.

Gustave Schirmer Out

Gustave Schirmer is no longer president of G. Schirmer, Inc. He has been succeeded by his brother-in-law, W. R. Fay, of Boston. Oscar Sonneck remains with the firm as secretary. Gustave Schirmer has gone to Boston to direct the fortunes of the Boston Music Company, which is his personal property, inherited from his father. An early change in the ownership of the firm of G. Schirmer, Inc., would not cause any surprise in publishing circles.

Niessen-Stone Artist in Chicago

Grace Foster, one of the artist pupils of Mme. Niessen-Stone, scored a big success last week in Chicago at the Studebaker Theater with Straus' "Waltz Song" in "Broadway Brevities." Next season Miss Foster will appear in New York in a new production.

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CHICAGO

(Continued from page 5)

Richmond (Ind.), and he played the great organ at Medinah Temple, Chicago. Mr. Middelschulte is one of the best organists in the land and as such enjoys a wide reputation.

THE CAMELS ARE COMING.

The Edison Caravan convention will take place in Chicago, June 20-21, at the Blackstone Theater. Notification has been received at this office that the great Chicago oasis will be reached on June 20 at 9:30, Chicago time, when the camels will come to town.

"LOVE OF THREE ORANGES."

Mary Garden, general director of the Chicago Opera Association and general stage director Cini, were among the few spectators assembled at the Auditorium Theater Wednesday morning, May 11, to look over for the first time the new scenery of the "Love of Three Oranges," which will be given by the Chicago Opera Association next season. The scenery is sumptuous, ultramodern and pronounced a masterpiece.

BLUE SKY LAW.

Recently at the Blackstone Theater, the Marionettes appeared under the local management of Rachel Busey Kinsolving. Several times before during the season the same Marionettes had appeared at the Playhouse before sold out houses on week days, but on Sunday the house at the Blackstone was somewhat small. This was due to efforts made by heads of schools forbidding, or at least advising students to refrain from going to the performance. Miss Kinsolving was refused permission to place her signs in some private schools here. In one of the most exclusive private schools in Chicago she was told "we cannot use your poster on our board because you are advertising a Sunday performance for children." A boarding school stated, "none of our pupils will be allowed to come on Sunday." Musicians should beware of the Sunday Blue Law fanatics. If there were anything wrong for children to come downtown to see the Marionettes playing "Rip Van Winkle," then it is as wrong for them to play tennis, golf, or even to eat on Sunday, as work is work. Why not give the stomach a well deserved rest once a week and the k. m. another day off? In the meanwhile the vogue of musicales on the Sabbath will go on notwithstanding the crowing of some reformers who, first of all, should reform their own mode of living, as it is the hypocrites who want to purify decent people. So, long life to music on every day including Sunday!

CHICAGO MANAGERS.

This office has received many letters from musicians in Chicago and outside, asking for the names of the most reliable local managers in this city—that is to say, those who undertake the management of recitals. The best known are Rachel Busey Kinsolving, whose success as owner of the Blackstone Morning Musicales speaks for itself, the attractions she has brought to Chicago, most of which appear at the Blackstone Theater, also vouching for her integrity and her acuteness as an impresaria. F. Wight Neumann, who has been in business for more than three decades in Chicago, needs no introduction, for all the world's famous artists have appeared under his management; he has chosen the Playhouse and Cohan's Grand Opera House for next season. Wessels & Voegeli have been as successful in managing concerts as they have been with the Chicago Symphony Orchestra, and engage artists only desirous to appear at Orchestra Hall, in which the seating capacity is over 2,500. Local artists have also appeared under the management of Lathrop Ressig and many students have appeared under various managements, but for big artists the four above named are the most reliable in Chicago. They have no backers. Beware always of managers whose financial support is unknown and whose mode of existence is also unknown!

MOORE TO CONDUCT CRITICISM DEPARTMENT AT BUSH.

Announcement is made by the Bush Conservatory that Edward C. Moore, critic of the Chicago Tribune, will conduct a department of musical criticism and journalism

at the school. In this capacity Mr. Moore will have charge of training those desiring to be critics, and will also conduct a course of lectures on opera and orchestral programs. Another step which shows the continual progress of the Bush Conservatory!

STURKOW-RYDER PUPIL A PRIZE WINNER.

Elizabeth Brasneck, artist pupil of Mme. Sturkow-Ryder, the widely known pianist and teacher, won the piano prize by unanimous vote of the Chicago Woman's Musical Club.

AMERICAN CONSERVATORY NOTES.

The Conservatory announces that the contest for vocal students for the privilege of taking part in the commencement concert and also for the gold medals, will take place in Kimball Hall on Saturday afternoon, May 21. There will be contests in three classes, advanced, intermediate and elementary.

The annual commencement concert and exercises will take place in the Auditorium on Tuesday evening, June 21.

The Conservatory management is most gratified at the large registration for the master classes of David Bispham and Josef Lhevinne to be held this summer. The interest in these classes this summer bids fair to eclipse that of last season when a number of applicants had to be refused.

Edward Eigenschenk, young artist pupil of the organ department, has recently been engaged as organist at the Stratford Theater.

ARTHUR KRAFT A BUSY TENOR.

At the benefit concert at Orchestra Hall for the Junior Boys, Arthur Kraft sang a song called "Messages," taken from a cycle of four songs still in manuscript and dedicated to Mr. Kraft by C. R. Calkins. Mr. Calkins is in charge of the school of music at the Alabama Technical Institute for Girls at Montevallo (Ala.), and is doing a marvelous work through the state. Mr. Kraft is planning a tour through the South the latter part of October and the first part of November. Mr. Calkins will play for Mr. Kraft on this trip.

A partial list of Mr. Kraft's May engagements are as follows: May 1, "The Seasons," Medinah Temple, Chicago; May 10, program, Bucyrus, Ohio; May 12, "Golden Legend," Fairfield (Iowa) Festival; May 13, "Elijah," Marion, Ind.; May 18, program, Oak Park, Ill.; May 20, "Creation," Richmond, Ind. (Festival); May 26, "Messiah," Decatur, Ill. (Festival); May 27, "Redemption," Elmhurst, Ill.

CHICAGO MUSICAL COLLEGE NOTES.

Lulu Rabin, student of the College, has accepted the position of organist at St. Andrew's Episcopal Church.

So great is the demand for the instruction of the noted guest instructors who will teach in the Chicago Musical College Summer Master School that their time is in some cases entirely booked up, and almost entirely in the case of others.

HENIOT LEVY'S ADVANCED PUPILS HEARD.

An exceptional recital was that presented by advanced pupils of the prominent pianist and teacher, Heniot Levy, at Kimball Hall, Saturday afternoon, May 7, in the regular American Conservatory concert. Those taking part were Dorothy Friedlander, who rendered the Paderewski variations; W. E. Keesey, who offered the Saint-Saens "Allegro Appassionata"; Mrs. H. G. Tate, who gave the D'Albert valse; Florence Forst, who presented the first movement of the Beethoven B flat concerto; Ruth Shapinsky who played the second and third movements of the D minor concerto of Rubinstein; Helen Rauh, preserving the Moszkowski "Caprice Espagnole," and Virginia Cohen, who closed the program with the Liszt E flat concerto. They proved a great credit to their eminent mentor as well as the school where they have been taught.

ARIMONDI IN CONCERT.

Vittorio Arimondi, the giant basso of the Chicago Opera Association, was the principal soloist at a sacred concert given at St. Edmund Church of Oak Park, Ill., Sunday evening, May 1. Mr. Arimondi's contribution consisted of "A Prayer," by Mozart. Others who appeared on the program were William F. Rogerson, also late of the Chicago Opera Association, and professional pupil of Mme. Arimondi; Alma Clausen, another artist pupil of Mme. Arimondi; a string quartet, all members of the Chicago Symphony Orchestra; a quintet from St. Edmund's Choir;

From the Lulek Studios



KATHERINE SHOUP.

A young, twenty year old vocalist, who studied with Dr. Lulek a year at the Cincinnati Conservatory of Music and two years at his New York studios. Despite the fact that this young artist had never been on the stage, she was chosen for the leading role in "The Rainbow Girl," appearing with the production the entire season of 1920-21. Miss Shoup has an unusual voice of fine quality and is really more an operatic than a light opera singer. The critics in the many towns where she has played have predicted a great future for her both as a singer and an actress. (Photo by Berger.)

Adalbert Hugelot, organist of the Holy Name Cathedral Choir; William Kirby, flutist.

RESULT OF CHICAGO MUSICAL COLLEGE PRIZE COMPETITION.

The annual competition for prizes held by the Chicago Musical College on Monday, May 2, in Orchestra Hall, attracted so great an audience that the building was packed from floor to roof; even the stage was filled with people sitting behind and around the orchestra, and hundreds of people were turned away because there was no room in which to seat them. Mr. Stock conducted the Chicago Symphony Orchestra in the accompaniment to the concertos and arias and he also officiated as judge, having as his colleagues among the adjudicators Franz Kneisel, Rudolph Ganz and Richard Hageman.

The prize winners were as follows: Violin—Lyon & Healy prize of a valuable violin, won with a performance of Wieniawski's "Souvenir de Moscou," by Catherine Wade-Smith, of Bellingham, Wash. Cable Piano Company prize of a Conover grand piano, won with a performance of the first movement of Schumann's concerto for piano, by Mary Philips, of St. Louis, Mo. Chicago Musical College prize of an entire musical education for the season 1921-22 (vocal department), won with an interpretation of "Honor and Arms," from Handel's "Samson," by George W. Gunn, of Jacksonville, Ill. Mason & Hamlin prize of a Mason & Hamlin grand piano, won with a performance of

(Continued on page 44)

FAMOUS SINGERS TEACHING AT BUSH CONSERVATORY, CHICAGO



Gustaf Holmquist



Charles W. Clark



Mme. Louise Dotti



Boza Oumiroff



Herbert Miller



Mae Graves Atkins

These famous vocalists are members of the remarkable faculty of over eighty artists many of international reputation, who are available to students of our SUMMER SESSION

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Duci de KEREKJARTO

(Violin-Virtuoso)

**makes phenomenal success,
playing to 7000 people at open-
ing performance of NEW-
ARK N. J. MUSIC FES-
TIVAL.**

The Newark Ledger, Saturday, May 7th, 1921:
KERKJARTO A GENIUS.

Kerekjarto's playing was a surprise. He was a stranger to most Newarkers, but after his first number he was received in just such a manner as musical audiences here have paid tribute to the great string artists who have appeared this winter at the Armory.

He is a genius, and his individuality is the more pleasing because he is not at any time found wanting as a technician.

Standing out in the whole program of vocal and instrumental numbers by Gounod, Beethoven, Chopin, Paganini and Meyerbeer, there is his wonderful presentation of Sarasate's "The Nightingale." It is not any exaggeration to say that rarely has any artist interpreted that work of the famous composer as the gifted young violinist did last night. So true was the interpretation of the woodland theme that Kerekjarto must surely have gotten the inspiration from the birds themselves. His harmonics were chords of beauty, and appreciative applause called him back many times to the platform.

In spite of his youth, he is absolutely master of his instrument, and he seemed to do with it as he willed, never once sacrificing a theme to his unique playing. His own cadenzas made more pleasing Tartini's "The Devil's Trill," with which he opened and which brought to all who heard him realization that no words of praise are too extravagant for the gifted young visitor.

Newark Star-Eagle, Saturday, May 7th, 1921:
KERKJARTO A WIZARD.

Kerekjarto naturally attracted the most expectant interest, as it was the first appearance in Newark of this latest phenomenon to dazzle America's critical circles. The young man won an immense triumph with his almost uncanny art. Even more astonishing than his technique is the weirdly poetic quality of his tone. He makes his violin sob. Again it twitters like a bird.

Tempestuous plaudits and many recalls were his. To his program numbers, which were Tartini's "Devil's Trill," with the performer's own cadenza; Chopin's D flat major nocturne; Sarasate's "The Nightingale," and Paganini's variations on "God Save the King," he was compelled to add Sarasate's "Jota de Pablo," Kerekjarto's own "Child's Dream," composed when he was eleven, and Sarasate's "Andalusian Romance."

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Chickering Piano

ACROSS THE COUNTRY

Atlanta, Ga.—(See letter on another page.)
Berkeley, Cal.—(See "Music on the Pacific Slope.")
Boston, Mass.—(See letter on another page.)
Canton, Ohio.—(See letter on another page.)
Chicago, Ill.—(See letter on another page.)
Cleveland, Ohio.—(See letter on another page.)
Dallas, Tex.—(See letter on another page.)
Davenport, Ill.—(See letter on another page.)
Dayton, Ohio.—(See letter on another page.)
Denver, Colo.—(See letter on another page.)
Detroit, Mich.—(See letter on another page.)

Fitchburg, Mass., April 9, 1921.—The churches all presented special Easter music. The annual series of Simonds memorial concerts, which have for thirteen consecutive Sundays attracted capacity audiences to the Calvinistic Congregational Church, regardless of weather and all other conditions, closed on the afternoon of Easter Sunday, March 27. The program was unusually elaborate on this occasion, the solo quartet of the church being assisted by a male quartet and by Kathryn Perkins and Marion Jordan, harpist and flutist, of Boston. The instrumental soloists joined with Ralph L. Phelps, organist, in presenting some of the most delightful numbers of the entire series.

Arthur M. Ferson, tenor, has concluded his services with the solo quartet at the Rollstone Congregational Church and accepted a position as tenor soloist at the First Baptist Church.

The new church music year, beginning on April 1, brought two changes in the personnel of the solo quartet at the Rollstone Congregational Church, Henry J. Clancy being engaged as the new tenor and Helen Laird, of Leominster, as contralto soloist for the coming year.

Mildred Lesure has succeeded Vera Heath as soprano soloist at the First Methodist Church.

Lovers of the organ gathered in large numbers at the First Methodist Church on March 19 when H. S. Shaw, of Boston, gave a recital on the new instrument recently installed in that church. Mr. Shaw was also heard in a short recital in the afternoon.

The male quartet of the Calvinistic Church, including Dr. Ernest H. Page, Malcolm Midgely, Harry Ecker and John Bone, Jr., recently filled a concert engagement in Boston.

Alma LaPalm, cellist of Boston, was the assisting soloist at a special musical service at the Rollstone Congregational Church, April 3.

Angelo Truda was recently re-elected leader of the Fitchburg Military Band for another year. Other officers of the band recently elected are David F. Manning, president; Fred P. Lindsay, vice-president, and William H. Hackett, treasurer and manager.

The musicians of this city and Leominster, making a combined band of seventy-five pieces, gave a concert at City Hall, April 1, under the leadership of Angelo Truda, director of the Fitchburg Military Band, for the benefit of the Musicians' Relief Association. The assisting soloists were Helen Donnelly, contralto, of Worcester, and Nelson Bernier, cornetist, of Boston.

Natives of Finland, who reside in Fitchburg in large numbers, enjoyed two of their national artists recently in public appearances here—Esther Laitinen, Finnish prima donna soprano, being heard in recital at the Finnish Lutheran Church, March 30, and Selim Palmgren, one of Finland's leading composer-pianists, who gave a recital of his own works at Wallace Hall, April 2. Mr. Palmgren was assisted by Mrs. Palmgren, soprano, who is known professionally as Mme. Jaernefelt. Local music lovers joined with the Finnish residents in paying tribute to these talented artists.

Dubois' "The Seven Last Words of Christ" was presented at Christ Episcopal Church, March 23, under the direction of Herbert C. Peabody. The soloists were Gwilym Miles, baritone; Edith Congram Dole, soprano, and Henry J. Clancy, tenor. Stainer's sacred cantata, "The Crucifixion," was given in the same church March 24, with Mr. Clancy and Herman S. Cushing as the soloists.

Fort Collins, Colo., April 6, 1921.—The Women's Glee Club of the Colorado Agricultural College Conservatory of Music, March 29, gave an excellent concert and opera production in the Empress Theater, under the direction of Alexander Emslie, director of the conservatory. The program, which was in two parts—the first being concert numbers and the second the two act opera, "The Japanese Girl"—was well worked up and the students showed good training and ability. Dorothy Becker took the leading role in the opera and was the soprano soloist in the concert portion of the entertainment. The college orchestra played.

Others who had important parts were Frances Kelso, Irene Long, Ruth White, Harriet Saylor, Gayle Bowersox, Jessie Whistler, Editha Todd. Opal Gevrez was accompanist.

With Oscar Seagle, baritone, as soloist, the Fort Collins Community Chorus, at the Empress Theater, April 11, gave a thoroughly artistic and finished program. From the opening number by the chorus, "Out of the Silence" (Galbraith), to Mr. Seagle's last encore, "Tse Gwine Back to Dixie," the concert was remarkably good. After the concert Mr. Seagle complimented the chorus upon its work, stating that it was unusually good. Matthew Auld is director of the chorus.

Mr. Seagle's voice was delightful but his interpretation of "Lindy Lou" by Strickland, and a group of negro spirituals especially captured the audience with its fidelity to the negro style and the requirements of the artist at the same time.

Hector Dansereau, his accompanist and piano soloist, was deservedly popular. Mrs. Fred Larimer was accompanist for the chorus.

Fort Smith, Ark., April 12, 1921.—Clarence Burg acted as a judge in a music contest for Seftore County at Petau, Oklahoma, last week.

The members of the St. Boniface Junior Club gave an

interesting program at the St. Boniface Conservatory on April 9.

Mischa Lhevinne, Russian pianist, assisted by his wife, Estelle Gray Lhevinne, violinist, appeared in concert before a meeting of the Musical Coterie at the Carnegie Library, April 9. An interesting talk on "Music and Travel" was given before the program of music. Mr. Lhevinne delighted the club members with his masterly performance. The greater part of the program was composed of Chopin compositions, but one of the most beautiful numbers consisted of selections from a light operetta by the artist and his wife. The Musical Coterie members are planning to present Mischa and Mme. Lhevinne to the Fort Smith public next year.

Martha F. Nicholson gave a very delightful studio party on April 9, a number of her pupils giving a pleasing and well rendered program of piano music.

Gibbsland, La.—(See letter on another page.)

Fort Wayne, Ind.—(See letter on another page.)

Hartford, Conn., April 12, 1921.—Under the direction of Ralph L. Baldwin, an interesting concert by the glee clubs of the Hartford Public High School was given at the Broad Street Assembly Hall, April 8. The first part of the program was devoted to miscellaneous numbers by the clubs and to solos by Irene E. Cohen, pianist; Dorothy B. Steele, soprano; Sadie R. Schwartz, Barbara L. Abbey, violinist. For the second part the groups united in presenting Rosseter G. Cole's "A Pilgrim Ode, the Rock of Liberty." The soloists were Marjorie A. Tefft, soprano; Peter M. Lacava, tenor, and H. Taylor Stone, bass. Angelina E. D'Esopo and Warner C. Lawson were the pianists assisting.

Indianapolis, Ind.—(See letter on another page.)

Joliet, Ill., April 11, 1921.—On Wednesday evening, April 6, Irma Kemner, mezzo soprano, made her debut in the Auditorium, her teacher, Mme. Devries, graciously acting as accompanist. Miss Kemner displayed a voice and personality of youthful charm which delighted her audience. Edward Collins, composer-pianist, appeared in three piano groups. He was enthusiastically received, and after the playing of the last group responded with the "Liebestraum" by Liszt. His own composition "Valse Elegante" is an exquisite bit of modern composition.

Laurel, Miss.—(See letter on another page.)

Lincoln, Neb.—(See letter on another page.)

Marquette, Mich., April 20, 1921.—Excellent performances were those of Thursday afternoon and Friday evening, when the students of the Northern State Normal College sang "Martha" to large and enthusiastic audiences. Corinne Jacques, whose entire education has been received at this school, scored a triumph with her beautiful voice and intelligent interpretations. The fine lyric tenor voice of Leo Schunk was heard to good advantage in the part of Lionel. David Trevarrow showed much versatility in the part of the jovial Plunkett, while Clifford Van Iderstine's portrayal of Sir Tristan was very good. A winsome Nancy was Kathryn Harris. The Sheriff of Richmond, well taken by Kenyon Boyer, afforded much amusement. The minor parts were portrayed by Pauline Ross, Mabel Smith, Clara Hoiem, Catherine Arend, William Duke and Clayton Patterson. The chorus showed the result of careful training, its work having finish and precision unusual in amateur productions. Encores were frequent throughout the production. Sophia Linton, head of the music department of the school, directed the opera. Mrs. E. G. Rushmore was dramatic supervisor.

Miami, Fla.—(See letter on another page.)

Milwaukee, Wis.—(See letter on another page.)

Minneapolis, Minn.—(See letter on another page.)

Newark, N. J.—(See letter on another page.)

New Orleans, La.—(See letter on another page.)

Philadelphia, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Oakland, Cal.—(See "Music on the Pacific Slope.")

Omaha, Neb.—(See letter on another page.)

Richmond, Va.—(See letter on another page.)

Phoebe Crosby

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in

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(Wm. R. Chapman—Mus. Dir.)

Excl. dir.

WALTER ANDERSON
62 W. 45 St. New York

Rochester, N. Y., April 16, 1921.—Musical events in Rochester seem to grow in interest as the season draws towards a close. Two feminine artists carried off honors in recent concerts. One was Alma Gluck, who appeared in Convention Hall on St. Patrick's night with her violinist husband, Efram Zimbalist, under the local management of James E. Furlong, and the other was Erika Morini, the phenomenal girl violinist, who came on the evening of April 1, under direction of the Rochester Business Women's Club with V. W. Raymond as local manager.

Mme. Gluck and Zimbalist were greeted by a capacity audience which gave the artists a tremendous ovation. Mme. Gluck's programmed numbers included Haydn's "My Mother Bids Me Bind My Hair," Schumann's "Sandman," Reger's "Maria's Slumber Song" and Brahms' "The Message." For her group of moderns she sang "Little Russia's Folk Song," Zimbalist; "The Answer," Rachmaninoff; "Psyche," Paladilhe; "Within a Mile of Edinburgh Town," from the Scotch, and "A Little Song," Voorhis. At the end of the program she sang a group to the accompaniment of Mr. Zimbalist's violin, including Massenet's "Elegie" and Good-ey's "Fiddle and I." The violinist won a reception as warm as that of his wife, playing the Vieuxtemps concerto in D minor and the Sarasate "Gypsy Aires."

Little Miss Morini was greeted by an audience that quickly yielded to the almost uncanny power of her playing. She won favor also for the modest and unaffected manner of her playing. She gave the Wieniawski concerto in D minor, Bach's air for G string, the Tartini-Kreisler variations on a theme by Corelli, the Chopin nocturne in E flat, a gavotte by Zarzkycki, and the Paganini "Moses Fantaisie." The violinist's sister, Alice Morini, was a sympathetic accompanist.

March 16, in the Genesee Valley Club, Eva Gauthier, French-Canadian mezzo-soprano, gave an interesting program of songs, under direction of Mrs. W. A. Clark. A novelty of the program consisted of musical versions of four of the familiar Aesop fables—"The Ox and the Frog," "The Maid and the Milk Pail," "The Crab" and "The Fox and the Crow." She also sang for the first time in this country, she said, four new Spanish compositions—"Nevicata," by O. Resphighi; "Waikiki," by Charles T. Griffes; "Rima," by J. Turnika, and "Seguidilla," by De Fall. Leroy Shields was the accompanist. A large and appreciative audience heard the recital.

One of the most unusual events of the local season is a series of four morning recitals given in connection with the music memory contest of the public schools of the city. These concerts are given in the Regent Theater on four successive Saturday mornings and will precede the final memory contest that will be held in Convention Hall in May. The concerts are given by an orchestra of twenty-four pieces selected from the orchestras of the leading moving picture theaters of the city. Jay W. Fay, director of instrumental music in the city schools, is the director. At each concert, a program of classical music is played and the children are expected to remember each composition so that they can recognize it the next time they hear it. The soloists are John Figueras, first violinist; Arthur Oliver Newberry, second violinist; Sam Maslinskowsky, cellist, a winner of the Premier Prix of the Paris Conservatoire, and Thomas Grierson, organist. A picked mixed quartet supplements the work of the orchestra. Every member of the orchestra has had experience in some of the largest and most famous symphonies of this country and many of them are soloists of repute.

At the first concert of the series these numbers were played: Overture to Mozart's "Magic Flute," andante movement from Haydn's "Surprise" symphony, Massenet's "Thais Meditation," Schumann's "Traumerei," Liszt's "Love's Dream," Massenet's "Elegie," Chopin's nocturne in E flat, Rubinstein's "Melody in F," Chopin's "Polonaise Militaire" and Tschaikowsky's "Marche Slav." In addition Loula Gates Bootes, soprano, sang "With Verdure Clad" from Haydn's "Creation" and the Brahms "Cradle Song," and Mr. Maslinskowsky, cellist, played Bruch's "Kol Nidrei" and Saint-Saens' "The Swan."

The Paulist Choristers gave a concert in Convention Hall, March 30. The organization of boys and men gave an impressive program of sacred and secular music, and there were ovations for the boy soloists, Tom Huber and Billy Probst, and for the tenor, John Finnegan. Father Finn conducted the chorus. The concert was under direction of St. Andrew's Church.

Another important acquisition to the faculty of the Eastman School of Music, now in course of erection, is Adelin Fermin, Dutch singer and teacher, who will head the voice department of the new music school. Mr. Fermin has been connected for many years with the Peabody Conservatory at Baltimore. Still another artist who has been procured for the school is Pierre Augieras, the eminent French pianist, who has been on tour this season with Kubelik. He was heard in Rochester early in the season. Mr. Augieras plans to devote part of his time to recital work in connection with his teaching.

A members' recital was given by the Tuesday Musicales on March 15 in the Hotel Seneca ballroom. Those who took part were Avis James van de Vort, Mae Timmons, May Foley Ball, Gertrude Miller, playing two pianos, eight hands; Lucille Curtis, soprano, with Alice Wysard as accompanist, and Mrs. Buell Mills, contralto, with Mrs. Augustine Smith at the piano.

Local talent participated in a benefit concert for the piano and organ fund of Spencer-Ripley Methodist Church on March 22. The soloists were Louise E. Schaad, soprano; Irene I. Hollis, contralto; Seneca Foote, baritone; Bessie Wiedrich, violinist; Alice C. Wysard, accompanist.

Frederick Schlieder, of New York, gave an interesting lecture recital on improvisation at the Institute of Musical Art, April 12.

San Antonio, Texas, April 20, 1921.—Mrs. Lewis Krams-Beck arranged an interesting program, April 5, under the auspices of the City Federation of Women's Clubs in compliment to the Council of Jewish Women, which was in convention here. The participants were Hazel Cain, D. Davis, Kathleen Moore, T. Mareux, Willetta Clark, Beth Canfield and Mrs. Lester Morris and Mrs. Harry Williams, violinists (ensemble number); Edward McKenzie, baritone; Carmen Gorjux, soprano. The accompanists were Mildred Elgin, Mrs. Edward McKenzie and Hector Gorjux, respectively.

The Hertzberg Musical Club, consisting of the pupils of Clara Duggan Madison, pianist, presented Birdice Blye,

pianist, in recital, April 9. Miss Blye displayed splendid technique, a fine clear tone and excellent interpretative insight. Her program consisted of numbers by Chopin, Beethoven, Neupert, Weber-Tausig, Serge Bortkiewicz, Rubinstein, Schubert-Liszt and Liszt. The artist is no stranger to San Antonio, and during her short stay recitals were also given at two of the large Catholic schools.

Mary Aubrey, contralto, accompanied by Mrs. Lawrence Meadows, and Julien Paul Blitz, cellist, accompanied by Mrs. Blitz, were the soloists when the first anniversary of the downtown Army Y. M. C. A. was celebrated, April 11. The Twelfth Field Artillery Band played several numbers and numerous addresses were made.

Mrs. Edward Sachs had charge of the annual musical program given by the Council of Jewish Women. The program was given April 12 by Mrs. Harry Williams, Mrs. Frank Smith, Mrs. Lester Morris, Corinne Worden and Willetta May Clarke, violinists (in ensemble); Edward Goldstein, cellist; Mrs. Edward Sachs, pianist; Mattie Hertt Rees, soprano; Mrs. Guy Simpson, contralto; Martha Mathieu, soprano, and Mrs. Harry Williams (violinist solo).

The members of the San Antonio Music Teachers' Association were guests of Mrs. Eli Hertzberg, April 13. After a short business session, Bertram Simon, violinist, accompanied by Walter Dunham, played two enjoyable numbers. The election of officers resulted as follows: Roy Repass, president; Mrs. Roland Springall, vice-president; Alice Mayfield, secretary, and Adeline Bardenwerper, treasurer.

Walter P. Romberg presented fifteen of his pupils in violin recital, April 15, in the auditorium of the Y. W. C. A. The program was very enjoyable.

The Barnard E. Bee Chapter of the United Daughters of the Confederacy presented Soyla Medvedieff, soprano; Philip Sevasta, harpist, and Lee Cronican, pianist, in recitals April 15 and 16. Interesting and varied programs were given. The three artists delighted their audiences, as was evidenced by the enthusiastic applause.

The B Minor and B Major Musical Club met April 16. The program, arranged by Nessly Levinson and Mercedes Arnold, had for the participants Sarah Karcher, Anita Brenner, Kathleen Sammers, Ethel Collins, Laura Keller, Dorothy Brenner, Nellie Collins, Sadye Goldberge, Bennie Essercik, Melvin Wolff and Frank Anderlitch.

San Diego, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Shreveport, Pa.—(See letter on another page.)

Spartanburg, S. C.—(See letter on another page.)

Syracuse, N. Y.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla., April 16, 1921.—Two excellent recitals were given recently under the auspices of the Anna Carter Lee Chapter of the N. D. C. Irma Seydel, violinist; Edgar Fowlston, baritone, and Artemisa Elizando, pianist, were the artists appearing in these recitals. They were much enjoyed.

At a recent recital by the pupils of Mamie Costelia-Dawson, scholarships were conferred on pupils enrolled as students of the Sherwood Conservatory of Music who received over 98 per cent. in the year's study as prescribed by that institution. Miss Marian Beaver, representative of the Sherwood Conservatory, was present to make this presentation.

The pupils of Mrs. E. H. Hart gave their regular monthly program on Saturday, April 9, which was enjoyed by patrons and friends.

Fairy tales and folk lore constituted the subject matter of a charming program given by the Friday Morning Musicales, April 15. Two selections from Humperdinck's "Hänsel and Gretel," played by the club orchestra, under Hulda Kreher's direction, were an attractive feature of this program. Isabel Warquet, Spanish prima donna, was a guest at this meeting and sang two numbers with orchestral accompaniments arranged by Mr. Rigan.

Utica, N. Y., April 17, 1921.—An extraordinary and unique venture was made recently by the St. David's Women's Club, in forming a Welsh Eisteddfod composed entirely of women. Of course, music ranked first in the competitions, and for the occasion Clara Novello Davies was present, in the dual capacity of an adjudicator of (Continued on page 40.)

VLADIMIR DUBINSKY

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Alfred Mirovitch, pianist, played for the first time in Boston yesterday afternoon in Symphony Hall. He is one of the most interesting of the pianists who have visited this country of late seasons, as he is certainly one of the most artistic.

Mr. Mirovitch is first of all the poetic and respectful interpreter of great music. He, too, has his own ideas, but he never plays to the gallery. Furthermore, he has technique in abundance, a technique exceptionally clean as well as brilliant, a tone that sings, a great variety of "touches." But he has thought as well as worked and performed. His playing has the stamp of artistic mastery.—Olin Downes in Boston Post.

In my opinion, Mr. Mirovitch's performance of the Chopin nocturne and the Chopin etude No. 7, opus 25, are of sufficient artistic value to place him among the very finest interpretative artists of the piano-forte.

I am sure he would be a veritable master with the classics, Beethoven, Mozart et al., where the serene delicacy of his cantabile, the sobriety of his phrasing, and the clarity of his technique would be revealed most effectively.

There was an excellent and intelligent audience, and also very warm and discriminating applause.—Herman De Vries in Chicago American.

BOOKING NOW — SEASON 1921-1922

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FACTS and FANCIES

A Series of Tales About Musical, Nearly Musical, and Non-Musical Persons, of Which This Is Number Eleven, and Is Entitled

AMBITION AND THE "MUSIC-MANIA"

By VIOLETTE RAE

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"MUSIC-MANIA" seems to be a prevalent mental disorder from which, I am led to believe, many men and women (particularly women) are suffering. I have come to realize this because of certain existing circumstances, which I see from day to day. I should really call it "vocal-mania," as it seems to be predominant among the many who believe that their only mission in life is to become vocal "stars." We also see the same mania among piano and violin students, who are talented to a certain degree but not fitted to become professional instrumentalists. In this field, however, the "maniacs," as I call them, are not seen quite so often. The first time I began to realize the existence of this disorder was when I was passing along the halls of a well known studio building. What a frenzied conglomeration of sound I heard!

As I went by Mme. Blank's studio, I heard some poor creature actually "cawing" like a crow—that identical car-splitting noise, only, if anything, worse. Through the transom of the next door, the sound came a bit more pleasantly to the ear, but then the third! It sounded like a woman of sixty (you are familiar with that person whose voice is heard above the rest of the congregation singing on Sunday morning) who was battling with "Un Bel Di" from "Madame Butterfly." Let me ask right here why so many teachers select that particular aria for struggling "music-maniacs?" Well, of all the people who up and down, to and from, their lessons in those over-worked studio buildings, I wonder how few are really talented. Judging from the average sounds that one hears coming from these studios, it is no wonder that a well known humorist called one of the buildings, "The House of a Thousand Noises." I think that while there are many talented pupils, there are comparatively few who have enough talent to hope to follow a professional career.

And yet, can one conscientiously blame the teachers? The so-called "music-mania" sufferers believe, I think, in their hearts and souls that they have voices and that they will sooner or later become vocal sensations. But would it not be a wonderful thing if they could hear themselves? One must not blame the teachers, for if one teacher did not relieve them of their money, another on the floor below would probably be glad of the opportunity to do so. I wonder if the price of the lesson is worth the patience a teacher must have with these "music-maniacs?"

This story is about one of them, a woman who was overly ambitious and who had persuaded herself into believing that her big mission in life was to have a public career. Her teacher, with whom she has been working for a few years, had never led her to think that she would have a career. This teacher, when asked for her candid opinion, said that she would do better to go home and teach, rather than to try to sing professionally. Yet the pupil hopes and feels sure she is destined to become a famous singer. The teacher, knowing that the woman has this in mind, has not really discouraged her, although she told her the truth once. Is it right for the teacher to continue, knowing the ambition of her pupil who has no real talent and who finally must realize that she has wasted her precious time and money? On first thought, I say "No," and then, when I am brought face to face with the persistency of these people and realize that they cannot be persuaded to give up their misplaced ambitions, I am led to ask, "What else can any teacher do but try to teach them and let them hope?"

Jennie Bowen, the subject of this tale, had every reason to be happy and contented in her married life back home in Wisconsin. She impressed one as being a sensible woman, but the fact that she started out to have a career four years ago (she is now nearly forty) at once puts her in the so-called "music-maniac" class. When I met Mrs. Bowen after she came to study here in New York, she told me she had been married twenty years and that her husband was so interested in her singing that he gladly made the sacrifice of spending his winters alone in their Wisconsin home so as not to interfere with her making the most of the best instruction in New York. It sounded very generous on the husband's part, and quite plausible.

Tom Raeny, a mutual friend, introduced us. He had

known her husband, Johnson Bowen, a prosperous and well known manufacturer of furniture, many years. In fact, they had gone to school and grown up together. When they came East to consult various teachers, Tom promised his friend to keep an eye on his wife after he returned to Wisconsin. Not long after, he heard Mrs. Bowen sing at a musicale and was impressed and told every one that she would become a famous singer. I have often said he admired her appearance on this occasion because he doesn't know much about the technicalities of the voice. After she had studied here a year, I met her. I liked her from the minute I set eyes on her. She was a quiet and sweet individual with refined manners, and we got along famously. It was not long, however, before we began to talk about vocal teachers, the good, the bad and the other kind. Mrs. Bowen sincerely expressed her gratitude for what her teacher, Mme. Ranier, had done for her, but she admitted that she had discovered that her teacher had limitations. She wanted my advice about trying another teacher whom she heard had lots of influence, especially with the various impresarios and managers. In a word, Mrs. Bowen had acquired the "changing teacher habit," a practise which is very prevalent among "music-maniacs." They go from teacher to teacher and they are always dissatisfied. I strongly advised her to remain with Mme. Ranier, whose so-called "limitations" were more imaginary than real in the mind of this disappointed pupil. After that I did not see much of her for some time. Then she dropped in one afternoon for tea. She had just returned from her home in Wisconsin, she said, after passing the summer with her husband. She had had a good rest but was glad to get back to work. To use her own words, she was "rusty and fairly ached for the sound of a piano." Her piano, it seems, had not been delivered to her hotel and she asked if I would mind her running over a few songs on mine. Of course, I didn't. I had never heard her sing and this circumstance gave me an opportunity to find out what kind of a voice she really had.

I never desire to be severe. In fact, I am naturally lenient and inclined to find the best in everything. Granting her the excuse of lack of practise, the voice itself was less than mediocre. Admitting that it was of sweet timbre, it was naturally weak and badly produced—this after years of study under capable teachers. I realized at once that Mrs. Bowen would never get anywhere professionally with such a voice. As she sat there at the piano, I saw the utter folly and the blindness of this so-called "music-mania." Why did that good husband, who provided so well for her, have to go on, day in and day out, alone back home? He was as good as wifeless—and for nothing. If Mrs. Bowen had any kind of a voice that was above the average and if she faced a professional future of any promises, it would be different. After a bit she stopped and twisted around on the piano stool, smiling a little happily as though she were pleased with herself and expected to have me say something that would tickle her vocal vanity.

"You won't mind my being frank, Mrs. Bowen?" I asked, perhaps a bit abruptly, but I couldn't help it. "You see," I went on, "I have been thinking while you were singing. I have come to know the musical world and I realize what a fight a career means these days—even for the most talented. I have what you might call a practical way of looking at these things. Can you realize how many people have labored, struggled and almost gone hungry in order to try to have a public career? Many have done this simply because they blindly felt that a future was in store for them—that their mission in life was to sing or to play to a reluctant public. I grant many times people have conquered difficulties in their paths and tasted of success, but how many more have just kept along as best they could, being content with a chance to sing here and there. These people could have gotten somewhere if they had spent their time and money in other directions. Even more numerous are the cases, my dear Mrs. Bowen, where a life has been a complete failure—utterly empty—because that person has not had the sense to realize that the world holds better singers and that there is very little room at the top of the ladder even for the best.

"Now, with you"—I got no further for she squirmed

nervously in her chair and her face dropped a little. Mrs. Bowen was disappointed. I had not praised her as, no doubt, many of the friends back home had done. Oh, those ruinous friends!

"But, Mrs. Bowen," I continued, "if you will excuse me, your case is hopeful." Her face lighted slightly and I felt sorry that I had started to tell her the truth about herself. "Your voice is sweet and it has done no harm to cultivate it, if only for the personal gratification it gives you in doing so. You have a splendid husband, one who is devoted to you. Woman to woman, you are not twenty nor even thirty and the best years of your life as far as a professional career is concerned are behind you. Don't misunderstand me. You are not old in the ordinary sense of the word. You are too old, however, to hope to become a successful professional singer. Now take a seasoned woman's advice, one who has been through the whole experience, and be sensible before it is too late. Give up this idea of a career and go home to your husband. It—"

"My husband wants me to stay here in New York and study," she interrupted, her color rising. "He wants me to be happy."

"Ah, that's just it. He wants you to be happy but do you consider his happiness and do you realize that you can never achieve what you have set out to?"

"Well," she replied, "he must be happy and satisfied for he has never expressed his disapproval. I have made up my mind to become a professional vocalist and nothing can or will stop me. Besides my husband is bound up in business and doesn't get much of a chance to miss me. All my summers have been passed with him and were I to stay home now, I would be miserable. Don't you see? If others have taken that chance of being successful before me, I am going to do so, too. If I fail, it is my own failure. The best years of my life, as you called them, were devoted to my husband and we were all that we could be to each other. When we married, I gave up my singing, because my home demanded so much time. He and I struggled along, poor but happy, until a number of years ago his business increased tremendously. My housewifely duties were then lessened by the servants and as we had no children, I had lots of time on my hands. I was not a club woman, for I loathed the pettiness of club life. I grew restless. My husband began to worry about me and finally urged me to take up my music again. I did so joyfully and progressed so rapidly under the best teacher in town that I soon longed to come East. I suggested this plan to him and at first, I will admit, he did not like the idea, but just at that time he was obliged to make a business trip to New York and he decided to take me along. Before going, my vocal teacher at home suggested that I go and see Mme. Ranier in New York to get her opinion of my voice. I sang for her and she told us that she saw no reason why I couldn't become a successful singer, if I worked hard. That was quite enough. On the way home we planned that I should lose no time in returning to New York to begin work with Mme. Ranier. Since then my husband has never complained of being alone. He has always encouraged me in every possible way—"

"Maybe it was hasty of me to give you any advice, Mrs. Bowen," I apologized, seeing that I was treading on dangerous ground. "As long as Mr. Bowen is happy in your ambition, what else matters." I realized that people suffering from "music-mania" do not take kindly to advice that does not flatter them.

And that is just the point of our story; something else mattered to Mr. Bowen—his loneliness. If Mrs. Bowen had then heeded my advice (I do not say this boastfully) the inevitable might not have happened. During the years that she was in New York studying, Bowen consoled himself by seeing a charming and ever sympathetic widow once in a while. By degrees this widow filled his wife's vacancy so well that I heard only a month ago that he had already taken steps to give his wife her freedom, along with a goodly sum with which she can further her career, if she wants to. And the queer part is that Jennie Bowen seems to be bearing up under the shock of the unexpected, because she is still insanely possessed with the idea that her big mission in life is to be a singer, and that she will make a sensation, if the wicked managers and the ignorant public will only give her a real chance.

Lanham-Kimbrow Nuptials June 1

Mrs. Thomas Phillip Wilhoite has issued invitations to the wedding of her daughter, Mrs. Virginia Wilhoite Kimbro, to McCall Lanham, Wednesday, June 1, 4 p. m., in the Fourth Presbyterian Church, New York. The couple will be at home after July 15 at 2493 Broadway, New York.

Perfield Demonstration in Richmond Hill

Thursday afternoon, May 12, Effa Ellis Perfield and Nell Hanks presented pupils in a demonstration lesson of "Ear, Eye and Touch" work at the Union Congregational Church, Richmond Hill, S. I.



MINA DOLORES

SOPRANO

Her rich, clear voice, splendid rendition and thorough knowledge of the work at hand, necessitated numerous recalls. Her voice blended beautifully with the orchestra background. A colorful voice, plenty of temperament. Held the interest of the audience throughout.—*The Press, Philadelphia.*

A soloist of decided importance, Mina Dolores sang with the Steel Pier Orchestra making an enviable impression with her superb vocalization.—*Daily Press, Atlantic City, N. J.*

Her voice has warmth and color.—*Philadelphia Inquirer.*

But it was in the sincerity of her art and in a certain charm of rendition that the singer made her greatest impression.—*Evening Public Ledger, Philadelphia.*

With a singularly agreeable and well trained voice, rich in color and employed with much art, Miss Dolores combines the taste and intelligence of a true artist, and rare versatility. She sang her varied groups of songs in the original language, and in each instance with notable linguistic facility as well as marked vocal fluency.—*The North American, Philadelphia.*

A sweet voice and a sympathetic manner.—*Public Ledger, Philadelphia.*

She has a voice of quite unusual timbre, velvety, expressive and bell-like in its clearness. Her program was beautifully arranged and admirably selected.—*The Philadelphia Record.*

While it was an ambitious program that she presented the soprano had no difficulty in encompassing its exacting requirements singing fluently in English, Italian, French, German and Russian, and to each of her songs giving the intelligence of distinctive interpretation. Her voice is a soprano of smooth, rich mezzo quality.—*The Evening Bulletin, Philadelphia.*

In disposing of florid passages or in sustaining legato phrases, she is equally at home. Her colorful and serious work lacked nothing of fire or spontaneity. Enthusiastic applause was unstintingly given.—*The Call, Newark, N. J.*

Possesses a soprano of extensive range, fine volume and sympathetic timbre.—*The Transcript, Boston.*

Delighted her audience with unusual Russian folk songs.—*Rochester News, Rochester, N. Y.*

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I SEE THAT—

Mrs. Andrew Carnegie has given \$250 for the support of the Stadium concerts.

Vincent d'Indy is planning a seven weeks' visit to this country.

The Rubinstein Club is fortunate in being the only club in New York at which Raisa, Ponselle and Julia Culp have appeared in recital this season.

Little Gloria Caruso is the youngest member of the Junior Art Patrons of America.

Irma Seydel has been engaged to play at Aix-la-Chapelle with the Municipal Orchestra next October.

Tetrazzini will form a Society of the Daughters of the Italian Revolution, modeled after the Daughters of the American Revolution.

George Hamlin is the possessor of an original Hugo Wolf manuscript.

The London String Quartet will tour the South the end of November and early December.

There are one hundred teachers on the faculty of the MacPhail School of Music in Minneapolis.

Ethel Leginska and a number of her pupils have gone abroad to spend the summer in Europe.

J. Francis Smith has opened managerial offices in Aeolian Hall, New York.

Hans Hess is the owner of one of the finest cellos in existence.

Roland Witte, of Horner & Witte (Kansas City) was entertained by musical celebrities while in New York.

Votichenko probably will not return to America before the fall.

Max Gagna has returned to New York from a Coast to Coast tour with Tetrazzini.

Loedwijk Mortelmans was well received in Boston as composer and pianist.

Lydia Lindgren has bought a home in Flushing, L. I., and plans to become an American citizen.

Robert Hayne Tarrant recently presented Galli-Curci in New Orleans for the third time.

An anarchist's bomb wrecked the Teatro Lirico in Milan during an opera performance.

Richard Buhlig will conduct his second master class in Los Angeles, beginning June 3.

Spartanburg's Quartet-Centennial Festival was a great success.

Telmanyi will make his American debut with the Philadelphia Orchestra the middle of October.

Over 100,000 requests have been made for tickets for the free band concerts at Columbia University.

Sergei Radamsky, the Russian tenor, has been on tour with the Hambourg Trio.

Birgit Engell's 1921-22 tour in America is booking rapidly.

Mme. Niessen-Stone, the prominent vocal teacher of New York, sails for Europe June 1.

William Robyn is featuring Mana-Zucca's songs on his programs.

Anne Shaw Faulkner will lecture at the summer school of the American Conservatory in Chicago.

The Ohio Music Teachers' Association held its thirty-ninth convention at Dayton, April 27-29.

J. Fischer & Brother have just published Mortimer Wilson's "Fiddlers Four"—for four-part violin chorus.

There is a report that Chaliapine, the Russian basso, will come to the United States next fall.

Giulio Crimi's season in Atlanta with the Metropolitan Opera was extremely successful.

Charles Wakefield Cadman and Nelle Eberhard were guests at the spring festival of the Brooklyn Music School Settlement.

The Birmingham Orchestral Society held its first annual music festival April 29 and 30.

Alfred Cortot will go to South America in July for a concert season.

Paul Althouse did not cancel even one date on his recent sixteen weeks' tour.

The American Music Optimists will hold their last recital of the season on Sunday afternoon, May 29.

Richard Strauss will conduct three subscription concerts at the Metropolitan.

The Syracuse Festival was successful financially as well as artistically.

Classes in the Perfield System are being conducted at the Montessori Children's University.

Josef Stransky will go abroad at the completion of the present tour of the Philharmonic Orchestra.

Florence Easton will hereafter record exclusively for the Brunswick Phonograph Company.

Caroline Curtiss is now her own manager.

The twentieth annual commencement of the Guilman Organ School takes place Monday evening, June 6.

A. V. Broadhurst, of Enoch & Sons, has arrived from Europe with two new Chaminade compositions.

The MacDowell Symphony Orchestra will continue rehearsing during the summer.

"The Last Waltz" is proving to be one of the best productions the Shuberts have presented in New York.

Charles W. Whiting, musician and bandmaster, died on May 13.

No more applications will be received for the free Chorus School of the Metropolitan.

A scheme to make jazz music unpopular was indorsed at the annual convention of the New Jersey Federation of Women's Clubs.

Hans Kronold is celebrating his twenty-fifth year as a cellist.

Ethelynde Smith has returned from a tour of return engagements which took her to the Far West.

Franklin Riker will keep his New York and Philadelphia studios open this year until July 15.

Prihoda has arrived safely in Italy and begun a successful concert tour.

Lhevinne gave six recitals within two weeks before sold-out houses in Mexico.

Louis Campbell-Tipton, the American composer, died in his Paris home on May 1.

Ruth Clug, pianist, will sail for Europe on May 21.

Sascha Jacobsen will play at the Capitol Theater during the week of May 22.

The Boston Tercentenary Music Festival has been called off.

Marinus De Jong has composed a prelude and dedicated it to Anita Baldwin.

Daisy Jean will sail for Europe on June 9 on the Saxonia via Cherbourg.

Gladice Morisson is the name of another artist who will summer in Europe.

McCormack's Chicago appearance added \$80,000 more to the Irish Relief.

Alfred Maguenat was married to Louise Violet on April 20.

Arthur C. Sullivan, eight years old, is the youngest guarantor of the Chicago Opera guarantee fund.

G. N.

Announced Program of Tri-City Biennial

The announced program of the Twelfth Biennial Convention and Festival to be held at the Tri-Cities from June 6 to 14, gives promise of many interesting events. On Monday, June 6, the enrollment and registration of members and visitors will take place, followed by a banquet and concert in the evening. At the formal opening at the Capitol Theater, there will be various addresses of welcome, after which Paolo Gallico and Pauline Armoux MacArthur, composer and librettist of the oratorio "The Apocalypse" will be presented. Ernest Schelling will speak on "The Educational and Cultural Value of the Music Clubs," Rudolph Ganz on "The Force in America for Musical Growth" and Dr. Eugene Noble on "Orchestral Influence." The musical program will be furnished by J. Fred Wolle, organist; Edwin Johnson, tenor; Arvid Samuelson, pianist; The Harmonic Quartet, with Irwin Swindell, accompanist.

Tuesday, June 7: Official opening, assembling of officers, etc.; group singing under Geoffrey O'Hara; speech by the president, Mrs. Frank A. Seiberling; report of credentials committee, various reports, luncheon, and tributes to the memory of Helen G. Steele, deceased member of the National Executive Committee. Three o'clock—harp recital by Betty Gilmore. Four o'clock—American Music Prize Compositions, announcements and performance of works. In the evening at 8.15, at the Augustana College Gymnasium, "The Apocalypse" will be given for the first time, with the following artists participating: Cyrena Van Gordon, dramatic soprano; Estelle Liebling, lyric soprano; Katherine Meisle, contralto; Frederick Gunster, tenor; Edwin Swain, baritone; Augustus Ottone, bass, assisted by the Tri-City Chorus, Cyril Graham director, and the Tri-City Symphony Orchestra, Ludwig Becker conductor. Presentation of \$5,000 prize.

Wednesday, June 8—Group singing led by Mrs. Ora Frost, organ solo by Harold Vincent Milligen and songs by Olive Nevin, soprano, followed by various business matters. 2.30 o'clock—"Speech Improvement" and interpretation of songs by Dagmar Perkins. 7 o'clock—Banquet Tri-City Press Club and music by Nelda Hewitt Stevens, soprano. 8.15 o'clock—Second performance of "The Apocalypse."

Thursday, June 9—Business matters, song recital by Orpha Kendall Holtsman, mezzo-soprano; luncheon and reports of special committees. 4.15 o'clock—address and program by Nelson Illingworth. 8.15—concert by Tri-City Symphony Orchestra, addresses by Tri-City Orchestra Association and program by Leo Sowerby, composer-pianist.

Friday, June 10—Opening business, reports, announcements, etc., Girls' Soprano Chorus, Bass Union Chorus, Davenport, directed by Lillian Gunnis. Among the addresses during the afternoon session will be one by Dr. Hollis Dann, director of music at Cornell University. There will be a musical program by the Junior Club and Elizabeth Gest. 8.15—concert by Charles Marshall, tenor of the Chicago Opera Association.

Saturday, June 11—Report of credentials committee, etc. 4.00 o'clock—Lawn Festival, development of the Dance, 500 participants. 8.14—concert by National Young Artist Winners, under direction of Mrs. Louis Yager, national chairman.

Sunday morning, June 12—Musician delegates and artist-guest performances in the Tri-City Church.

Afternoon—3.00: Vespers, under the direction of Geoffrey O'Hara.

Monday, June 13—Report on the Revision of By-Laws. 3.00—Music Memory Contest of 500 children directed by

Alice Rogers. Costume recital of songs for young and grown-up children by "Bobby" Besler and Sturkow-Ryder.

Tuesday, June 14—Unfinished business, report of resolutions committee, announcement of election and introduction of the new board, program of lectures and recital by Harold Vincent Milligen and Olive Nevin.

Ralph Cox's Songs Popular

Ralph Cox's songs are gaining in popularity daily, and are being featured by artists in all parts of the country. At the recent recital of Florence Otis in New Haven, Conn., the soprano's beautiful voice was heard to advantage in "Where Roses Blow." Marguerita Sylva scored in "Somebody Loves Me" at the benefit concert for the League of Foreign Born Citizens at the residence of Mr. and Mrs. Vincent Astor, New York. Theo Karle's singing of "The Afternoon" and "To a Hilltop" has been highly praised by the press of the various cities in which the noted tenor has appeared this season. "Sun, and the Sky, and You," is one of the successful numbers on the programs of Ralph Thomson, the popular baritone.

Grey's Songs Heard at Globe Concert

On Wednesday evening, May 11, at the Globe concert held at the Stuyvesant High School, the compositions of G. Forster and Frank H. Grey were heard. Marguerite Ringo, soprano, was heard in a group of Mr. Grey's songs, including "Think Love of Me," "Mammy Dear," "Messages," and "Bird-Man On High." Knight MacGregor, baritone, also sang a group consisting of "Dear Eyes," "Only a Little While," "Last Year's Roses," and "Winter Love Tale."

Easton in Atlanta and Spartanburg

Florence Easton, soprano of the Metropolitan Opera Company, sang with this organization on tour in Atlanta, Ga., with her customary success. From there she went to Spartanburg, S. C., where she appeared as one of the featured soloists at the festival, singing Wagnerian selections in English and Rossini's "Stabat Mater." Returning to New York, she sang the leading role in "Madame Butterfly" at the Metropolitan Opera House in a special benefit performance.



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ACROSS THE COUNTRY

(Continued from page 37.)

music competition and something of a director of events, to say nothing of being an unusual attraction.

One of the most striking features of the Eisteddfod was the singing of Isabelle McEwan, a pupil of Mme. Davies, who shows exceptional promise. Miss McEwan rendered "One Fine Day" from "Madame Butterfly," responding to irresistible demands for an encore with "There is No Death," O'Hara. The principal competitive event was for male choruses, when the Haydn Male Chorus divided itself into two parts, one known as the Crusaders and the other as the Britons. They gave "The Crusaders," in turn, splendidly, and later united again under the direction of Prof. John G. Thomas, to sing "The Golden Harp." The honorary president on Monday evening was Mrs. F. W. Roberts, president of the New Century Club, who rendered an appropriate address. Bertha Dean Hughes, superintendent of music in the Utica Public Schools, presided honorarily on Tuesday evening. To Mrs. C. W. Hitchcock, president of

the St. David's Women's Club and conductor of the affair, praise is due for a smooth and successful gathering. It is the first of this sort ever held in Utica.

Allan McQuhae and the Utica Philharmonic Society delighted a large audience at the Knights of Columbus Hall on March 29 in connection with a cantata, "Barbara Frietchie," by Jordan. Mira E. Dibble figured prominently in the success of the evening as a soloist. The cantata was given under the direction of Prof. Evans, and was most successful.

On the same evening forty-five male members of the Syracuse University musical clubs, en tour, presented a delightful program at the Hotel Utica ballroom before a large audience. The clubs were under the direction of Prof. Charles Egbert Burnham, of the College of Fine Arts, Syracuse University. Features of the program seemed to be the readings by Dwight Murphy and Theodore Rautenberg, Jr.'s, violin solos.

Pupils of Ruth Viola Blenis' piano school gave a recital at the school March 30. The school has been unusually successful, and an exceptionally large number of guests enjoyed the well selected program.

There is no question but what the development of music in the Utica public schools is getting somewhere under the direction of Bertha Dean Hughes. Friday, April 1, saw the usual assembly of the upper classmen, but the keynote was music, and that music was really good. The U. F. A. Orchestra, the Boys' Glee Club, Carlton Weeks and Joseph Huther was heard. Miss Hughes accompanied. What promises to provoke some interest is the announcement made by Roland Hess, business manager of the academy paper, that the school needs a new "academy" song, and the students are taking a live and active interest in the composition of this.

Easter Sunday saw unusual music in all of the churches, but one deserving of special mention was the rendition by the combined choirs of Grace Church of "Galilee," by Andrews. It was given under the direction of Hugh Mackinnon, organist and choirmaster. The soloists were Helen Ney, soprano; Mrs. Russel Wheeler, contralto; Edward Lloyd, tenor, and Robert O. Morris, baritone.

There is no denying the artistry and grace possessed by Valerie Deucher, of this city, who studied abroad and is now on the concert stage. Miss Deucher sang herself into the hearts of her townspeople April 3 in a recital in costume at the Hotel Utica ballroom. She offered a brilliant and highly appreciative program in four parts—two French, one American Indian, and the other folksongs of the British Isles. One suggestion might be made, that Miss Deucher rearrange her program with a view to placing her piece of resistance last, and so assemble it that the Indian songs finish her program. Margaret Briesen accompanied the singer on the piano in finished style.

Miss Briesen got together several of the societies of Holy Cross and St. George's Church on April 4 and entertained them royally with an interesting recital. Miss Briesen is organist of Christ Church and one of the most popular artists in the city.

The meeting of the New Century Club April 5 was marked by two delightful programs compiled by Mrs. Walter D. Post, chairman. In the afternoon, in addition to an

entertaining little play, Martha Williams offered one or two pleasing vocal solos, and the club enjoyed hearing Margaret L. Windheim, violinist. She was accompanied by Miss Kopp on the piano. In the evening Miss Windheim again delighted. Winifred Pape carried off two contralto solos successfully, and Professor Briggs' orchestra furnished some excellent music.

A concert was given at the Hotel Utica ballroom April 16 by the Amherst University musical clubs. It will be remembered that the glee club, under the direction of G. P. Hall, of Brookline, Mass., recently received third place and honorable mention in the annual intercollegiate sing in New York. The mandolin club, as usual, ably handled its end of the program.

Elsenheimer Pupils in Recital

The Granberry Piano School gave a recital in Carnegie Chamber Music Hall, New York, on May 13, which despite the storm was attended by a large audience. The participants were Kenneth MacIntyre, Augusta Kusel, Grace Castagnetta, Helen Jalkut and Helen Kroll, all artist pupils of Dr. N. J. Elsenheimer, who by their finished performance gained for their teacher fresh laurels. It happens quite frequently that a teacher presents one or even two pupils in a season whose work calls for special comment, but bringing out five at one recital is not of general occurrence, particularly if these five young players reveal merits which stamp them as full fledged artists, which was the case at this concert. Their work was so uniformly good that to single out one in particular would be an injustice to the others.

George Folsom Granberry, director of the Granberry Piano School, in addressing the audience said among other things that it is a pleasure to him to present five of Dr. Elsenheimer's pupils, who through their work will prove themselves artists.

The program opened with Beethoven's concerto in C minor, op. 37 (with cadenza by Dr. Elsenheimer), in which Dr. Elsenheimer played the orchestral part on a second piano. This concerto was played by Kenneth MacIntyre with intelligence and sincerity, which netted for him much well deserved applause.

Augusta Kusel played the romanza in D flat major, op. 24, No. 9, Sibelius, as well as MacDowell's "Landing of the Pilgrims," op. 55, No. 3, and "Hungarian," op. 29, No. 12, disclosing musicianship and interpretative powers of a high order.

Little Grace Castagnetta captivated her hearers by her performance of the F major prelude for "English Suite," Bach, sonata A major, Scarlatti, and "The Nightingale," Alabieff-Liszt. Recall after recall was accorded her, but as encores were not permitted the audience was obliged to be content with her programmed numbers.

Helen Jalkut, another young artist, was heard in a group comprising the B minor rhapsody, op. 79, No. 1, Brahms; F sharp major etude, op. 36, No. 13, Arensky, and Chopin's ballade in A flat major, op. 47, which she played with remarkable abandon and warmth. The program closed with a delightful rendition by Helen Kroll of Schumann's "Carneval," op. 9. Miss Kroll gave an intelligent reading of this standard composition for which she gained sincere applause. At the conclusion of the concert Dr. Elsenheimer was called to the platform and was given an ovation.

Reed Miller Specially Engaged for Vancouver

Reed Miller has been specially engaged to sing in Vancouver, B. C., on May 30 and June 1 next. Not only have Mr. Miller's services been contracted for at an attractive figure, but he will also have the opportunity of enjoying a vacation trip at the same time after a strenuous season.

Mr. Miller will travel in company with T. Tertius Noble, the composer and organist of St. Thomas' Church, New York, where, besides his concert activities, Mr. Miller holds the tenor soloist position. On the 30th Mendelssohn's "St. Paul" will be sung, and on June 1 a miscellaneous concert, in which Mr. Noble will also participate.

Besides his many singing activities, Reed Miller has been making many phonographic records lately, as his clear voice is one that reproduces especially well, due partly to his exceptional diction. On this account his records are always very much in demand.

Washington Society Hears Bori and Salvi

On Monday evening, May 2, at the palatial home of Col. and Mrs. Robert M. Thompson, in Washington, D. C., Lucrezia Bori and Alberto Salvi appeared in a joint musicale before a most distinguished audience, which included the French, Spanish, Italian, Russian, Serbian, Rumanian and Argentine Ambassadors, Gen. Tasker Bliss, ex-Secretary Lansing, and numerous senators, generals, admirals and luminaries of the political and social world. Miss Bori sang the aria from "Le Nozze de Figaro," a group of French songs, and a group of Spanish songs in costume. Salvi, whose new gold harp created almost as much of a sensation as his astonishing prowess, played the allegro movement from Zabel's C minor concerto, his own arrangement of Grieg's "To Spring," and Chopin's fantasie impromptu.

Land "Requests" and Engagements

Harold Land, baritone, had two requests recently, one to sing "The Americans Come!" (Fay Foster) for the Jersey City Oratorio Society, Arthur D. Woodruff, conductor, and the other by the officials of the American Legion to sing "There Is No Death," by Geoffrey O'Hara, at the great memorial service at St. Thomas' Church, April 10. About seventy patriotic societies were represented in the congregation, which packed the great edifice to overflowing. Mr. Land is appearing twice in Coleridge-Taylor's "Hiawatha," May 13, when he sang with the Mamaroneck Oratorio Society, and on May 26 at the Keene, N. H., Festival.

Two Chicago Recitals in a Week for Schipa

Tito Schipa recently returned from Chicago, where he performed the unusual feat of singing two recitals on successive Sundays in that city. The first, on April 24, took place at Orchestra Hall, under the direction of the Kreeger Musical Bureau; the second, on May 1, was a private recital for the members of the Amalgamated Clothing Workers' Union, at which 10,000 persons were present. On both occasions Mr. Schipa was the recipient of ovations.

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VASA PRIHODA SCORES WITH TORONTO ORPHEUS

The Excellent Hambourg Series—Annual Mendelssohn Choir Concerts

Toronto, Canada, April 17, 1921.—The Orpheus Society, a new choral organization developed and conducted by Dalton Baker, gave its initial concert on April 7, before a large and sympathetic audience. The chorus contains some ninety-eight voices. The numbers included two part songs—"Come Shepherd Swains" and "My Little Pretty One," by Healy Willan, a Toronto composer. Rachmaninoff's "Cherubim Hymn," Burleigh's "Southern Lullaby," Benedict's "The Hunting Song" and Grainger's "Irish Tune from Country Derry" were done with much distinction of tone and phrasing. The massed tones were flexible, yet powerful. The assisting artists were Vasa Prihoda, violinist, and Ernest Seitz, pianist, the former playing with magnificent aplomb and infectious brilliancy some of the most difficult pieces in violin literature, while the latter, a well known Toronto pianist, stimulated his admirers to great enthusiasm, particularly with the polonaise in A flat by Chopin.

THE EXCELLENT HAMBURG SERIES.

Boris Hambourg, the eminent cellist, has been giving a series of three recitals, the last being on April 15. These programs, by the way, are identical with those announced to be presented to London (England) audiences by Mr. Hambourg in June. The recitalist's number marked a very wide range of music dating from early in the eighteenth century, to works written by composers of today, and played them with such technical finish, beautiful phrasing and musicianship as to delight the most critical who heard him. George Reeves, an English pianist who recently came to Toronto, played the piano, and did so with keen insight and judgment, thus giving Mr. Hambourg admirable support. The audiences were large and evidently enthusiastic.

ANNUAL MENDELSSOHN CHOIR SERIES.

Torontonians enjoyed the annual series of concerts by the Mendelssohn Choir on the evenings of April 11, 12, and 13 with an orchestra matinee, the orchestra being the Philadelphia, conducted by the wizard of the baton, Stokowski. Let it at once be stated that never since the present conductor, H. A. Fricker, assumed the position of trainer and director of this celebrated choir, has the singing been on such a high level of excellence. The writer is now, and has always been, an ardent admirer of the superb work done by the founder of this singing organization, Dr. A. S. Vogt. He brought choral singing to an elevation seldom attained, and for a stranger to come and follow in his footsteps, producing singing of such purity, richness and subtle coloring, with such huge masses of glorious tone and sustained sonority, is worth while emphasizing. This Mr. Fricker has done. The works presented this year included Vaughan Williams' "The Sea Symphony" and Dr. Ernest MacMillan's ode, "England," both having their initial performances here. Without saying anything of the signal importance of the former work, which had a magnificent performance, it is worth mentioning that the latter work was written by a young Canadian (now resident in Toronto) during 1918, when a prisoner of war in Germany. It is modern, brilliant and effective. The choruses are excellent, the orchestration rich in suggestion, and the whole work one which dis-

closes imagination and fine musicianship. It was well received and the composer, conductor, choir and soloists heartily applauded. The soloists were Florence Hinkle, soprano, and Reinald Werrenrath, baritone, and they sang with superior judgment and beauty. Other works produced by the choir included Debussy's "The Blessed Damsel," "Five Sea Songs," by Stanford, the solos being sung with great effect by Mr. Werrenrath. The orchestral matinee was given entirely over to Tschaiikowsky, when his "1812" overture, "Nut Cracker" suite and the "Pathetic" symphony had thrilling presentations. In all numbers the orchestra played magnificently, and Mr. Stokowski was warmly cheered.

W. O. F.

Tennessee S. T. A. Has Music Section

In connection with the three day convention of the Tennessee State Teachers' Association, held recently in Nashville, a music section was organized. E. Mai Saunders, of the Murfreesboro Normal School, was elected president; I. Milton Cook, music supervisor of Nashville city schools, vice-president, and Colin B. Richmond, of the Tennessee Polytechnic Institute, Cookeville, Tenn., secretary and treasurer.

Following the election of officers, there was a discussion in connection with the organization and with the proper development of correct status of music in Tennessee schools. Among subjects discussed were "The Standardization of State Music Examinations" and "The Development and Regulation of a System of Credits for School Music and Outside Study."

Pietro A. Yon in Kansas City

On April 4, Pietro A. Yon, the eminent Italian composer-organist, opened his five weeks' master class in Kansas City, with a concert in the Grand Avenue Temple. The advent of Mr. Yon has attracted many leading organists to Kansas City. The master class will be held in the First Christian Church. At the concert on April 4, Mr. Yon played a varied program, calculated chiefly to satisfy various tastes. He played among other numbers Boex's "Rustic March"; sonata by De la Tombelle; fantasy and fugue in G minor, J. S. Bach; Ungerer's "Frère Jacques," "Sarabande," Karg-Elert, and an excerpt from Widor's fifth symphony.

Foote Dedicates "Gaffer's Song" to Illingworth

The veteran composer, Arthur Foote, was one of the Australian singer's earliest admirers in this country. Introduced by a letter from Sir George Henschel, Mr. Illingworth visited Mr. Foote soon after his arrival here, when during some happy days spent together a warm friendship began. Mr. Foote has now dedicated his latest composition, "Gaffer's Song," to Mr. Illingworth, who will feature it on his next season's programs. Mr. Illingworth has sent Mr. Foote's suite for orchestra to Australia, where it will be performed by the State Symphony Orchestra, under Henri Verbrugghen.

Fonariova to Sing at Maine Festivals

Genia Fonariova, the Russian mezzo soprano, has been engaged to sing the role of Amneris in "Aida" at the Maine Festivals next October, which are given under the direction of W. R. Chapman. This will open a very busy season for Mme. Fonariova, for whom there is a great demand.

ALTHOUSE DELIGHTS MIAMIANS

Singer Presents Interesting Program—Miami Girl Wins State Honors—Notes

Miami, Fla., April 20, 1921.—The last of the "Artists' Series of Concerts," under the local direction of S. Ernest Philpitt, took place in the Central School Auditorium, March 21. The American tenor, Paul Althouse, and his accompanist, Rudolph Gruen, shared the honors of the occasion. Mr. Althouse was in splendid voice and he sang numbers by Duparc, Delbrück, Massenet, Fourdrain, Verdi, Hageman, Mana-Zucca, Ward-Stephens, Clarke, Curran, Russell, Walt and O'Hara. Miami appreciated heartily the efforts of Mr. Philpitt in securing the splendid winter programs, and it is to be hoped he will continue the good work other seasons.

MIAMI GIRL WINS STATE HONORS.

Miamians in general are quite proud of the little Miami girl, Adelaide Clark, contralto, who brought back the honors from the State music convention held in Tampa, March 16 to 18. Miss Clark was the delegate from the Miami music clubs, and, besides attending all of the meetings, she sang in the State music contest, winning the prize over five other soloists. Miami also won the State music convention for next year.

NOTES.

In connection with the convention next year, Grace Porterfield Polk has offered to give prizes to Florida composers: \$100 for the best art song, \$50 for the second best art song, \$100 for the best ballad, \$50 for the second best ballad, \$25 for the best composition by a member of the Junior Music Club, and \$25 for the best composition by a member of the Juvenile Music Club.

Charles Bowman Hutchins, bird artist, gave recitals in the schools of the city and county recently.

The Junior and the Polk Music Clubs gave a joint recital before the Woman's Club of original compositions which won prizes during the winter months. The prizes for music were given by Grace Porterfield Polk. Prize winners included Thelma Peterson, Olive Dungan, Clara Cohen, Mary Poore, Leonard Webber, Florence Brunton, Kathryn Thompson, Margaret Peebles and Hanna Law.

K. D.

Goldenberg Pupils' Recital May 27

Albert A. Goldenberg, well known violin pedagogue and preparatory teacher to Prof. Leopold Auer, will give his annual pupils' concert on Friday evening, May 27, in Memorial Hall, Brooklyn. On this occasion Mr. Goldenberg will present a number of talented pupils, the most important being the fifteen year old Nathan Radoff, who will play "The Dance of the Goblins," Bazzini, and the ten year old Irma Frisch, who will be heard in Vieuxtemps' "Air varie."

Estelle Liebling Honorary Guest

May 18 will be "Liebling Day." On that date the Woman Pays Club will have as guest of honor Estelle Liebling, the soprano. As supplementary guests there are to be her father, Max Liebling (who will accompany his daughter in one of his own songs) and Leonard Liebling, her brother, who will give a short talk. Estelle Liebling was one of the District Contest judges for the N. F. M. C. vocal competitions at Aeolian Hall.

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N. Y. S. F. M. C. CONVENTION

(Continued from page 5.)

87, a César Franck prelude, fugue and variation, a Debussy "Danse," a "Jazz Study," by Edward Burlingame Hill, of Harvard University, the Arensky "Romance" and "Valse" and Chabrier's "Rhapsody Espana."

WEDNESDAY MORNING, MAY 11.

Wednesday was designated as "Educational Day" at the convention. The feature of the morning session was an address by Geoffrey O'Hara, well known song writer and student of Indian music, before the convention meeting in East High School. Mr. O'Hara declared that the Indians have made an important contribution to American music, in the way of rhythms that are old to the red man but seem new to the white man. The distinctive feature of Indian music, he said, is rhythm, not melody. American composers have not always realized this, he said, but have grasped at what they thought to be melodic themes in Indian music and have endeavored to express them in songs, but the result has been "white man" music, not Indian music.

Mr. O'Hara paid tribute to the untiring work of Frances Densmore of the Smithsonian Institute at Washington, D. C., who has spent twenty summers among the Indians of the West and has transcribed more than 5,000 Indian tribal songs which are now on record at the Institute and available to all students.

Judge Charles Guy, of New York, who was to have been the second speaker, was unable to be present, but his paper on "Musical Activities" was read by Edna Marione, chairman of the program committee. It dwelt on the value of music in modern life and the need for concerted effort toward more general education along musical lines.

WEDNESDAY AFTERNOON, MAY 11.

A feature of the afternoon session was the singing of a new song dedicated to the Empire State by the composer, John F. Howard, who wrote the words, and Charles P. Scott, of Boston, who wrote the music. A poem by Mr. Howard entitled "Heavenly Music," in honor of the Federation, was officially adopted as the Federation song at the Morning Session, after it had been read to the convention by the author.

Among the prominent persons at the convention, in addition to those already mentioned, were: Mrs. F. W. Abbott, of Philadelphia, national second vice-president; Hortense D'Arbly, of New York, State publicity chairman; S. Sada Cowen, of New York, chairman of the young artists' contest; Pierre V. R. Key, of New York, editor of the Musical Digest; Dr. John P. Marshall, of Boston University; Frances Elliott Clarke, of Philadelphia; George H. Gartlan, director of music in the public schools of Greater New York.

The following committees were appointed to serve for the convention:

Central Committee, Executive Board of Tuesday Musicales—Mrs. K. C. Grant, president; Mrs. George B. Morgan, first vice-president; Mrs. Buell P. Mills, second vice-president; Mrs. Walter B. Ball,

recording secretary; Mrs. Charles L. Garner, treasurer; Mrs. Edward Bausch, Mrs. Charles Bradley, Alice C. Wyard, program.

Federation Secretaries—Mrs. Norman N. Van De Carr, No. 11

Amherst street; Mrs. Edgar J. Rose, No. 282 Alexander street.

Reception Committee—Mrs. Joseph Roby, chairman; Mrs. Edward A. Akerly, Mrs. Isaac Adler, Mrs. Clarence A. Barbour, Mrs. Edward Bausch, Mrs. Charles Bradshaw, Mrs. L. P. Carhart, Mrs. Frederick F. Church, Mrs. B. F. Dunn, Mrs. Charles M. Everest, Mrs. Edward F. Ellwanger, Mrs. Charles P. Ford, Mrs. George C. Gordon, Mrs. James P. Gordon, Mrs. S. Case Jones, Miss A. E. Jones, Mrs. Abram, Mrs. Carl A. Huber, Mrs. William Perrin, Mrs. Warren S. Parks, Mrs. John M. Steele, Mrs. Hiram Sibley, Mrs. John F. Skinner, Mrs. E. H. Satterlee, Mrs. Boyd G. Saunders, Mrs. William I. Rosenberg.

Committee on Credentials and Information—Mrs. Charles L. Garner, chairman; Mrs. C. A. Hoyland, Loula Gates Bootes, Mrs. Frank H. Goler, Marion Weed, Mrs. Herman Kellner, Mrs. F. H. Tinsman.

Committee on Maier and Pattison Concert—Edgar J. Rose, chairman; Mrs. George O. Morgan, Mrs. Levi Ward, Mrs. Nathan G. Williams, Mrs. Theodore Knowlton, Mrs. De Witt Richards, Mrs. Charles G. Hooker, Mrs. A. Michaels, Arthur Alexander, George B. Penny, Marvin Burr, Charles G. Hooker, Jay Fay.

Committee for Sylvia-Morgan Recital—Mrs. Edward W. Mulligan, chairman; Mrs. James F. Watson, Mrs. Harper Sibley, Mrs. Harold Kimball, Mrs. Erickson Perkins, Mrs. Alf Klingenberg, Mrs. J. B. Mumford.

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THURSDAY MORNING, MAY 12.

At the annual election of officers, Thursday morning, the following were elected: President emeritus, Mrs. Julian Edwards, of Rye; president, Mrs. Frank L. Henderson, of New York; first vice-president, Yvonne De Treville, of New York; second vice-president, Mrs. R. C. Grant, of Rochester; third vice-president, Teresa Maier, of Troy; recording secretary, Katharine F. Seymour, of Syracuse; corresponding secretary, Caroline Hobe, of New York; treasurer, Mrs. H. L. Vibbard, of Syracuse; treasurer of the audit committee, Judge C. L. Guy, of New York.

The board of directors consists of the elected officers and Mrs. George D. Morgan, of Rochester; Mrs. George S. Knowlton, of Watertown; Mrs. Warren Churchill, of Rye; Elizabeth Hoffman, of Albany; Harriet G. Fitch, of Syracuse; Mrs. Chauncey McKeever, of New York; Edna West, of New York; Mrs. James Boone, of New York; Gertrude Rogers, of Watertown; Mrs. Edgar J. Rose, of Rochester, and George H. Gartlan, supervisor of public school music of Greater New York.

THURSDAY EVENING, MAY 12.

The convention closed on Thursday evening with a general meeting in Convention Hall, in which Mr. Gartlan, of New York, made the principal address, and Dr. Rush Rhees, president of the University of Rochester, presided. A concert was given by the orchestras and glee clubs of the Rochester high school under the general direction of Charles H. Miller, director of music in the Rochester public schools.

lic schools. The combined high school orchestras were conducted by Jay W. Fay, supervisor of instrumental music, and the glee clubs by F. Alfred Spouse, supervisor of high school music. Two songs on the program were written by Florence Newell Barbour, of Rochester, and were dedicated to the Rochester Tuesday Musicales. They were "Song of the Spinning Wheel" and "A Masquerade."

In connection with the concert the winners were announced in the music memory contest in which public school pupils have been participating. A number of concerts were given from week to week, in which the pupils were expected to familiarize themselves with the compositions played. Then there was a final test, in which the contestants were required to write down the names and composers of various selections as they were played. Sixty prizes were awarded and these winners were announced at the Convention Hall meeting. In addition, there were awards for schools that made the best showing. Valuable instruments and sheet music were given as prizes.

MR. GARTLAN'S ADDRESS.

In his address Mr. Gartlan said: "It is unfortunately true that the great mass of people never create nor perform music. They are the great army of listeners, trained or untrained, as the case may be. The real object of school music should be first to make all children not only listeners but lovers of music. This is done in the belief that the greatest good that can be accomplished is the bringing of music into the lives and homes of all these children. It has been almost impossible to make educators realize that the subject of appreciation of music has its rightful place in the elementary school. And yet, after all, it is at that age when impressions are strongest and creative talent most active. If music has any particular function in life, that function appears to be the great leveler of consciousness and the builder of inspiration. The appreciation of music will eventually be part of every school course."

"The invention of the artistic reproducing piano will in the course of time be one of the most valuable aids in the teaching of music in our schools. When we consider that science has accomplished so much in this direction that it is now possible to give everyone an exact reproduction of how the great artists of the piano actually interpret the compositions of the masters, it means that every artist, Paderewski, Hofmann, Rachmaninoff, Godowsky and a host of others, instead of being mere names to the students, will be actual living personalities."

"Popular music is generally understood to mean music of the street. Let us pause and reflect for a moment on some of the things that have been popular for years—The Moonlight Sonata, Mendelssohn's 'Midsummer Night's Dream,' Schubert's 'Who Is Sylvia,' Molloy's 'Love's Old Sweet Song,' Sullivan's 'Lord Chord,' and innumerable others that will never die. Are these not popular? It is to this class of music that the term should apply, not to the transitory trivialities of melody writing."

THE PRIZE WINNERS.

To the credit of New York State the winners of the Empire District Conference at the afternoon session were all New York contestants, neither Connecticut nor New Jersey contributing any winners. The three winners gave recitals in the afternoon before the convention. They were Charles Carver, bass; Enrique Ros, pianist, and Carmela Ippolito, girl violinist. These three artists are entitled to enter the national competition at the annual convention of the National Federation next month, in which valuable prizes will be awarded. The recital was under direction of Hortense D'Arbly, district president of the State federation.

Sada Cowen, of New York, State chairman of the district contest, spoke at the close of the session, dwelling on the great stimulus to music that comes from these contests and speaking optimistically of the future of music in this country, saying that it will become as important a factor in the common life of this country as it is in Europe. She explained the manner in which the district contests were conducted. There were 600 competitors in the first State contests. These were eliminated to five in each class, piano, voice and violin, and the three artists heard were the successful competitors from New York State in the district contest.

VARIOUS CONVENTION SUBJECTS.

While the convention did not take any action on matters of national importance to the musical art, it developed definite ideas along those lines that are expected to result in concerted effort to make music a larger factor in American life. The convention stands in favor of the appointment of a new member of the President's Cabinet, to be known as a Secretary of Art, to give music the official recognition that it must have if it is to exert a wide influence in national affairs. The convention also believes that

(Continued on page 45)

It's the latest ballad—and it's "different"

DO DREAMS COME TRUE?

By RICHARD LOVELL and B. SHERMAN FOWLER

CARMEN PASCOVA

(Mezzo-Soprano, Chicago Opera Association)

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"(Signed) CARMEN PASCOVA,
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Spartanburg's Festival a Gala Event

Five Excellent Programs with Splendid Artists Given Under Direction of Dr. Edmon Morris

Spartanburg, S. C., May 7, 1921.—When the first week in May opened drab and drear the music lovers of Spartanburg feared the quarter centennial festival would not be as successful as other festivals in the history of the Spartanburg Music Festival Association. Two days before the big event, which was to bring together a great array of artists, only two-thirds of the house had been sold. However, when the first concert began with the quarter centennial celebration program, Wednesday evening, May 4, the audience was declared to be the largest of any first night in the long career of the festival. From then on, through the fifth and last concert, Friday evening, May 6, the affair was a huge success, and on the morning after Professor Lowry W. Jenkins, treasurer of the Festival Association, announced that it had been a success from the financial end also. The lion's share of the credit is due Director Edmon Morris.

CELEBRATION PROGRAM.

In the first concert the artists taking part were Florence Easton, soprano; Sophie Braslau, contralto; Arthur Middleton, bass; Morgan Kingston, tenor. Mme. Easton and Mr. Kingston sang a group of songs, while all four took solo parts in Rossini's "Stabat Mater" with the Converse College Choral Society, an organization of 300 of the best singers in the city of Spartanburg. Both artists had better opportunity in their group songs to demonstrate their splendid artistry. Arthur Middleton, who is an old favorite with Spartanburg festival goers, did excellent work in his solo parts in the "Stabat Mater." Miss Braslau had but a small part on the evening's program, but the work she did was highly pleasing, and it was the expressed wish of patrons that she return and give a recital.

After the Russian Symphony Orchestra had played Wagner's overture to "The Mastersingers," Mme. Easton sang "O Hall of Song, I Give Thee Greeting," from "Tannhäuser." She was in good voice; always conscientious and anxious to please, she completely satisfied the big audience and won the heart of everyone by her splendid work.

"O Blessed Hour of Meeting," from the same opera, was sung as a duet by Mme. Easton and Mr. Kingston. He from Nottinghamshire and she from Yorkshire, proved excellent English representatives of the song world. The "Stabat Mater" was handled well by the Converse Choral Society and the four artists. It was the first time it had been sung in concert south of the city of Philadelphia.

CHILDREN'S CHORUS.

Thursday afternoon, May 5, a popular program was rendered, the children's chorus of 500 boys and girls from the city schools sang Gaul's "Spring Rapture." On the program with the children was Joy Sweet, contralto, who sang in excellent voice, achieving no little success with her group of songs. The children's chorus is the pride of Spartanburg. So enthused was Modest Altschuler, conductor of the Russian Symphony Orchestra, who led them through the "Spring Rapture" without their having made a break, that at the conclusion he attempted a little speech in his broken English and called upon Mrs. B. L. Blackwell, their coach, to stand up so that the people might pay tribute to whom tribute was due. Reluctantly Mrs. Blackwell arose from the audience and received such an ovation as few women have ever been known to receive locally. Praise for their teacher, coming from the leader of the orchestra, who had only met them two hours before, caused the children to cheer Modest Altschuler vociferously. Looking up at the chorus, banded tier upon tier on the stage, the leader grabbed the pretty little girl nearest him and kissed her.

Joy Sweet sang "Slumber Boat," "I Passed by Your Window," "He Loves Me, He Loves Me Not." The audience liked her voice so well that she was obliged to add more, and she graciously sang as encores "Three Little Chestnuts," "The House That Jack Built" and "When Apples Grow on Lilac Bushes."

OPERA NIGHT.

Delibes' "Lakme" was rendered Thursday evening, May 5, by the Converse College Choral Society and the follow-

ing artists: Evelyn Scotney, soprano; Greta Masson, lyric soprano; Paul Althouse, tenor; Edgar Schofield, baritone; Joy Sweet, contralto, and Gertrude Courteney, mezzo-soprano, of Converse College music department. Opera Night was a triumph for the Converse College Choral Society as well as for the artists taking the solo parts. It was well done in every respect. A feature of which Spartanburg people are particularly proud is that the orchestra music for that part known as No. 18 and beginning "Dreamer, Awake," was written by Prof. Irving Hyatt, of Converse College. When Director Morris decided that "Lakme" would be sung he found a portion of it was without orchestration. After trying in vain to secure the same, Professor Hyatt told Mr. Morris that he would arrange it. The portion of the opera for which Professor Hyatt supplied the orchestral music was one of the most beautifully rendered of the evening.

Evelyn Scotney's work in the title role was superb. A feature which caused considerable comment was that she sang her part without referring to the book, while all the other artists watched their scores carefully. Miss Scotney put all the dramatic touches to her role. In fact, she was superb.

The parts of Nilakantha and Frederic were sung by Edgar Schofield to good effect. The parts of Gerald and Hadji were sung by Paul Althouse. The notes of the popular tenor rang true to reputation, and time and again he shared honors with Miss Scotney in the liberal applause showered by the audience. Miss Masson took the roles of Mallika and Ellen; Miss Sweet that of Mrs. Benson, and Miss Courtney that of Rose. These last three had parts that did not afford opportunity to show their voices to advantage, but they worked faithfully and received their meed of applause.

The singing of the Converse College Choral Society of the chorus parts in "Lakme" has elicited many favorable criticisms. For about two months they practiced the work under Dr. Edmon Morris, the director of the Spartanburg Festival.

SYMPHONY PROGRAM.

Friday afternoon, May 6, the symphony program by the Russian Symphony Orchestra was attended by a large and appreciative audience. The soloists for the afternoon were Greta Masson, soprano, and Arturo Bonucci, cellist. The program was a long one and would have been better had it been cut down considerably.

Miss Masson sang in French "No More Carols the Sweet Nightingale," and in English, Hageman's "At the Well." The charming little soprano, who was once a student at Converse College in Spartanburg, pleasantly surprised her friends with her voice and the artistry of her work. They were proud of her. They liked her rendition of Hageman's song so much that she was forced to return and repeat it. After two excellent cello solos by Mr. Bonucci, Miss Masson rendered another group of songs, including Handel's aria "Arippina" and his invocation "Radamisto."

The work of Mr. Bonucci as cellist swept the house off its feet, as it were. The first two numbers he gave received what might be termed generous applause, but the third, "A Morning Study," one of his own compositions, captivated his hearers. After this Mr. Bonucci rendered several others.

The symphony program gave ample opportunity for Modest Altschuler's organization to show what it could do. Again and again the audience applauded enthusiastically, especially the rendition of the symphony in G minor by Kalinnikoff. This typical Russian composition received splendid treatment in the hands of the Russian players, the orchestra being composed of men of that nationality, with the exception of about four or five Italians.

ARTISTS' NIGHT.

The festival closed Friday night, May 6, with a concert in which the artist soloists were Geraldine Farrar and Giuseppe De Luca. They were both in a happy mood. Farrar sang a number of sprightly songs, including "J'ai Tant

de Choses a Vous Dire," "Si J'étais Jardinier," "Si Mes Vers Avaient des Ailes" and "Ouvre tes yeux bleus."

De Luca's opening number was an aria, "Vision Fugitive." His rendition of this was the signal for wild applause. De Luca's voice was superb. The excerpt which he sang from Gounod's "Faust" gave ample opportunity for him to reveal the marvelous sweetness and tenderness of his tones. His singing of an opera excerpt, "Largo al Factotum" ("The Barber of Seville"), showed the flexibility of his voice to good advantage. His rapid fire of the Italian words and his pleasant smile withal charmed his audience.

Farrar's work was up to its usual standard. She is not only a good singer, but her personality and winsome manner captivated her Spartanburg audience. She sang as an encore after her first group Waller's "Her Dream" and MacDowell's "Blue Bell." The second group of songs included "Messages," by Schumann; "Songs My Mother Taught Me," the words of which are by Frank L. Stanton, the Southern poet, whose column of verse has appeared daily in the Atlanta Constitution for many years; "The Snowdrop," by Gretcheninoff, and the humorous quatrain from Frank Waller, "A Poor Finish."

In the latter half of the evening's program the audience of over 2,000 music lovers enjoyed several duets by Farrar and De Luca. The first of these, "La Ci Darem in Mano," was sung in Italian. Their last number was "Il Bacio," from the famous opera, "Zaza." They then sang to the chorus seated on the stage and their backs were to the audience. It was the supreme moment of the festival. Thunderous applause greeted this dramatic incident.

D. L. S.

Frederic Warren Ballad Concerts Tour

Frederic Warren, the New York singing teacher, whose genial idea of a series of ballad concerts has proven such a great success in New York for the past two seasons, announces that he will take his company of singers in their admirable programs further afield. He is arranging to present Frederic Warren Ballad Concerts within a radius of 100 or 150 miles of New York with the same artists and programs as given at the Longacre Theater. The plan of the concerts is to present four singers in a program of classics, old and new ballads and ensemble numbers that Mr. Warren calls "a song recital by several artists instead of one." Everything will be sung in English unless otherwise requested. The slogan for the concerts is: "Not to render popular songs, but to render good songs popular!"

Reviere Sings at Burnham Reception

At a reception given by Thuel Burnham, pianist, at his New York studio on Friday evening, April 29, Berta Reviere was heard in a program of songs and arias. She aroused her listeners to a high pitch of enthusiasm, and was requested to repeat many of her numbers. Among the guests present were A. D. Noyes, Dana Noyes, Mrs. John R. MacArthur, Susan Woodford, Mrs. Walter Cook, Mr. and Mrs. Stewart Eames, John Carrington, Mr. and Mrs. William Purrington, Miss Scholl, Mrs. Cottle, Regina De Sales and Mrs. W. C. Dean.

Adelaide Fischer for Erie Festival

Adelaide Fischer sang at the Erie, Pa., Festival, May 16 and 17, and was heard there at three performances with the Erie Symphony Orchestra in a mixed program, and in Coleridge-Taylor's "Hiawatha" on the concluding evening.

Miss Fischer recently accepted the position of soprano in the quartet of the Central Presbyterian Church, Montclair, N. J., of which her husband, Gottfried H. Federlein, now has the post of organist and director.

Manen Plays "Budjely" in Italy

Joan Manen, the Spanish violinist, has just introduced "Budjely," by Mana-Zucca, in Milan and other cities in Italy, where he is concertizing after having just completed a tour of thirty concerts in Germany. This charming little piece was very well received in Berlin and Munich, and at both concerts was repeated.

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CHICAGO

(Continued from page 35.)

Busoni's transcription of Liszt's "Spanish" rhapsody, by William Beller, of Burlington, Wis.

The above is only the stereotyped news that was sent out by the Chicago Musical College publicity department. Although, following the established rule of this paper, the work of each student cannot be reviewed, their offerings collectively deserve highest praise, as the winners as well as the other competitors reflected credit on the institution where they have been so well taught. More than 2,000 people were refused admittance, and the affair was pronounced one of the big musical events of the season.

COMMENCEMENT PLANS AT BUSH CONSERVATORY.

Following the successful commencement plans of last season, the Bush Conservatory announces the 1921 commencement for the week of May 23 to 27. The class of 1921 is, in all departments, the largest in the history of this progressive institution, and the enthusiasm and class spirit quite remarkable.

In accordance with the usual custom, the Bush Conservatory commencement is marked by a most democratic artistic ideal. During commencement week there will be given a number of interesting programs in music, instead of the customary one big concert of the average music school, and the annual entertainment of the dancing and expression department attracts big crowds year after year.

The members of the 1921 class have chosen the following officers: President, Ferdinand Eversman; vice-president, Marion Laffey; secretary, Alan Irwin; treasurer, Hahle Mitchell; vocalization secretary, Harold Triggs. A number of class activities are planned, including a class dance and a carnival, to which all students of the school are to be invited.

Details of the programs and members of the class of 1921 will be given in a subsequent issue of the MUSICAL COURIER.

NEW POST FOR WRIGHT.

Farnsworth Wright, formerly music critic of the Chicago Herald-Examiner, has been appointed managing editor of the Journal of Health and Sanitation for Home and Industry.

MONICA GRAHAM STULTS BUSY.

Monica Graham Stults, soprano is to be the soloist with the Northwestern University School of Music Symphony Orchestra on Tuesday evening, May 21. The program will be given in Patten Gymnasium, and she will be heard in the "Pleurez, Pleurez mes Yeux" aria from Massenet's opera, "Le Cid."

GORDON CAMPBELL IN CONSTANT DEMAND.

As accompanist, Gordon Campbell is constantly in demand. He presided at the piano for Florence Fold's debut recital here at Kimball Hall on April 15. He appeared with

Victor Young, violinist, on Thursday evening, April 21, at Kimball Hall, and appears with Royal Dadum, baritone, at Streator (Ill.) on the following Thursday evening.

TOOT! TOOT! TOOT!

The discoverer of the greatest art of singing the world has ever known removed his shingle from 612-613 Fine Arts Building, Chicago, on May 1 and journeyed Eastward. The Windy City is not big enough to harbor in its midst the "world's greatest vocal teacher" as this discoverer calls himself. "The art or method of the creating wisdom is expressed by a law of nature—now unknown—through which the speaking compass of the voice may be extended over three or four octaves. This extension of natural speaking reveals a free vocal mechanism and produces the greatest art of singing the world has ever known."

This teacher "definitely guarantees that the use of this Scientific Principle—which is the power which does the work—will in every case give the pupil a tone incalculably more beautiful, powerful, flexible and intense, and an articulation immeasurably superior to the best attainment of any process now practiced and a compass of an octave or more greater than before."

Tell that now to New York, we have heard it too much here. Therefore, fare thee well, not au revoir.

WILHELM MIDDELSCHULTE IN DEMAND.

Wilhelm Middelschulte recently appeared in recital in Richmond (Ind.) at Medinah Temple, Chicago, April 3; at Taylorville (Ill.) April 28 (Illinois Federation of Musical Clubs). June 7 he will play at Rock Island (Ill.) before the National Federation of Music Clubs his "Chromatic Fantasia and Fugue in C minor," the prize winner in the organ contest; May 25 Mr. Middelschulte will give an organ recital at St. Paul's church, Chicago.

AMERICAN CONSERVATORY ANNOUNCEMENTS.

The American Conservatory announces that a mid-winter concert with full orchestra will be given at Orchestra Hall next season in order to offer still greater opportunities to its many artist-pupils for public appearance and to receive public recognition of their work. The program will include solo numbers of piano, vocal and violin with orchestral accompaniment; there will be also an organ number as well as a selected original composition by a Conservatory student. This concert will be in addition to the annual Commencement exercises in June which will take place, as usual, at the Auditorium. The soloists will also be chosen at the public contests to be held at Kimball Hall as follows: piano, Saturday afternoon, May 14; voice, Saturday afternoon, May 21, and violin, Saturday afternoon, May 28. The board of examiners will be composed of prominent Chicago musicians.

Julia Ryer, soprano artist-pupil of Karleton Hackett, was the winner of the district vocal contest of Michigan, Ohio and Indiana at Detroit (Mich.) held under the auspices of the National Federation of Women's Clubs last week. Miss Ryer will take part in the final contest to be held in Davenport, Iowa, in June.

Louise Hattstaedt-Winter has enjoyed a busy season, appearing frequently in recital in Chicago and other cities. Among her recent recitals might be mentioned, April 20, joint recital with Amy Neill; April 29, recital as the active delegate of the Women Musicians' Club at Taylorville (Ill.); May 6, with the Girvin Symphony Club, Kimball Hall; May 24, to appear at Musical of National Federation, Drake Hotel; May 25, concert Edgewater Beach Hotel; May 19, banquet, Bankers' Club, La Salle Hotel.

Verna McCombs, artist-pupil of E. Warren K. Howe, has been engaged as contralto soloist at the Warren avenue Congregational Church, Chicago.

The Conservatory announces that the vocal contest for appearance at the annual commencement exercises will take place at Kimball Hall on Saturday afternoon, May 21. The Conservatory announces that the final examinations in harmony will take place on May 18, 19 and 20; the examination in counterpoint on Monday, May 23, and composition, May 25.

A LILLIAN T. JOHNSTON PUPIL.

Grace Perry Webster, contralto artist pupil of Lillian T. Johnston, connected with the Metropolitan Conservatory of Music, presented a charming group of three songs before about two hundred members of the Chicago Woman's Musical Club, in Hubbard Woods, where they went in a special

train chartered by their president, Bryde Kitson Schwarz, Wednesday of last week. Miss Johnston was the accompanist. The soloist was warmly applauded, and especially commended for her apt interpretation, clear diction and lovely tonal quality. Her range easily covered two octaves, with both low and high tones showing warmth and color. The club members were guests of the artist, Adam Emory Albright, and his wife, in their spacious log-cabin studio, and the occasion was a most happy one. Mr. Albright gave a very fine explanatory exhibit of some of the loveliest of his pictures, especially of those just completed in his season of outdoor painting done in California, where he went to specialize on his picture of "Dream of the Sea." Mr. Albright's youngest son, Alvin, who is a sculptor, assisted as host, and most graciously showed some of his work.

RUDOLPH GANZ ENGAGES HERMAN DEVRIES' PUPIL.

Visiting the Herman Devries studios one day last week during the lesson of Mrs. J. Mitchell Hoyt, Rudolph Ganz, after having heard her sing the "Lia" aria from Debussy's "L'Enfant Prodigue," immediately engaged her as soloist with the St. Louis Symphony Orchestra for next season. Mr. Ganz stated: "You will sing that same aria at one of my concerts in St. Louis this fall and I will also ask you to sing with orchestra three of my songs and two with piano accompaniment and I will be delighted to accompany you myself." All of which is a high compliment for both the well known and talented Chicago soprano and her eminent teacher, Herman Devries. Many of Mr. Devries students are filling prominent positions all over the country and making names for themselves in the professional field.

HANS HESS COMPELLED TO ADD EXTRA DAY TO CLASSES.

Owing to the numerous requests for his summer class, Hans Hess, the widely known cellist, will add Monday to his cello class days, which are now Monday, Wednesday and Saturday. A large class will keep Mr. Hess constantly busy up to the middle of August.

ACTIVE CHARLES W. CLARK PUPILS.

Norma Mueller, leading contralto of Indianapolis, is here for ten days coaching with Charles W. Clark.

Louise Boedtker, artist pupil of Charles W. Clark, was soloist in a very attractive oriental setting of the "Song of India," by Rimsky-Korsakoff, at the opening week of the new Roosevelt Theater. JEANNETTE COX.

Alexander Bloch at Sing Sing Concert

At the concert given by the Mutual Welfare League in the chapel of Sing Sing Prison, Alexander Bloch was the only instrumental soloist, playing two groups of standard violin selections, which comprised "Hymn to the Sun," Rimsky-Korsakoff-Kreisler; "Romance," Wagner-Wilhelmj; "Spanish Dance," Granados; "Liebesfreud," Kreisler; nocturne, Chopin, and "Polonaise," Vieuxtemps. He was ably accompanied by Mrs. Bloch.

Other artists who appeared were Winifred Marshall, soprano, and Victor Golibart, tenor, each contributing two groups of songs.

Mme. Julievna in Taxi Accident

Inga Julievna, that charming Norwegian soprano, evidently has a charmed life, for she has been in many accidents and never seriously hurt. On a recent rainy Friday afternoon she was riding in a taxi when the machine collided with another one and glass flew in every direction. It appears that Mme. Julievna saw the taxi caving in and had presence of mind enough to swing to the other side and in grabbing hold of the door for support it swung open and she was saved.

Berumen with Cleveland Symphony

Ernesto Berumen, the popular young pianist, was engaged for two appearances with the Cleveland Symphony Orchestra, Nicolai Sokoloff, conductor, in Muncie and Fort Wayne, Ind., on April 5 and 6. On March 5, the pianist appeared in recital at Sweet Briar College, Va., and on March 29 he gave a recital at New York University.

May Korb Sings in Erie

May Korb, who auspiciously started her concert career this last season with a number of excellent concert engagements, appeared with the Erie Symphony Orchestra at Erie, Pa., on April 17. Miss Korb possesses a beautiful coloratura voice which originally was trained by Mme. Sembrich. This is her second season under Annie Friedberg's direction.

Illingworth Engaged by N. F. of M. C.

Nelson Illingworth has been engaged to give a song recital at the forthcoming convention of the National Federation of Women's Music Clubs to be held at the Tri-Cities—Davenport, Moline and Rock Island—on June 6.

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N. Y. S. F. M. C. CONVENTION

(Continued on page 42)

the teaching of music along definite and practical lines should begin in the public schools, and that the Government should make annual appropriations to encourage musical composition and musical study. All of this was developed in informal discussions and will doubtless materialize in definite action at the national convention.

On Wednesday, Pierre V. R. Key, of New York, editor of the Musical Digest, spoke on "What the Eastman School of Music Means to Rochester." He said: "It is our duty to appreciate what is laid at our feet. We may be conscious of the fact, yet we do not always respond in action to the thing of which we are conscious. In this specific instance the welfare of a progressive city may be bettered by a full and active appreciation by its citizens of something which is of overwhelming importance to it."

Other speakers at the Wednesday afternoon session were Frances Elliott Clarke, of Philadelphia, who spoke on "Education Through Music," and Dr. John P. Marshall, of Boston University and College of Liberal Arts, whose topic was "The United States Army's System of Musical Education."

The purpose of vocational training in the United States Army is to improve the personnel, Dr. Marshall said. The army being made up of volunteers and the pay not being high, there must be an attraction for desirable youths, he explained.

"As a result the ranks are now full of intelligent, ambitious young men," he added. "As the time of training them is short the instruction has to be boiled down to the most concise possible form; we use what is known as the job sheet. If a man is taking a course in plumbing, for example, a list of things necessary for him to learn, in the order in which he should learn them, is made out on those sheets. We give a man a number of small typical jobs.

Each trade is carefully analyzed. We try to give the pupil practice that will fit him to do the things that would be expected of him in the normal application of his trade."

Dr. Marshall said that he was sent to a recruiting school to teach seventy recruits, working out the same plan for musical instruction that teachers of the trades used.

"I said precisely what you would have said, that you can't teach music as you teach plumbing," Dr. Marshall went on. "However, I finally worked out a plan and I determined that it was a great step in the right direction. I studied all the books I had gathered on first instruction on the cornet, for example. I made out the job sheet as I would have done in teaching a trade."

In doing this, Dr. Marshall said, he would write the first direction, which was how to hold the instrument; the second, sounding the tone; another, taking breath, etc. These sheets referred to others giving additional instruction on some points; making finer distinctions, perhaps. Production of tone and various other points were explained.

"As soon as the army man had mastered these instructions he knew that he was able to play in the band anywhere," the teacher said.

Mrs. Clarke in her address said that we have come to realizing the educational value of music. "We worshipped music as some fair goddess," she pointed out. "Now she has been made to come down from her pedestal and contribute her part in education. If music is only for recreation it isn't worth while for us to put it in the public schools. It must be more than that or it must be nothing. Music is the first instrument for obtaining the things toward which all education is directed. It first draws attention. Next it fosters concentration. We want pupils not only to learn things but also to be thoughtful. Music cultivates thoughtful concentration. Then we want knowledge to become assimilated. Music leads to assimilation."

On Wednesday evening delegates were entertained at the home of George Eastman, and of Mr. and Mrs. William W. Chapin. H. W. S.



MATTIE D. WILLIS,

Normal teacher of the Dunning System of Improved Music Study, who will conduct classes in New York beginning June 15.

Galli-Curci Gives New York Recital

The platform of Carnegie Hall was most attractively decorated with palms and ferns for the recital which Galli-Curci gave in New York on May 12, her final one of the season. Needless to say, thousands of the famous prima donna's admirers were on hand to applaud vigorously her every effort. The program arranged was of a light character and included but two selections with flute obligato—Bishop's "Echo Song" and "Lo, Here the Gentle Lark"—which gave the singer an opportunity to display her delicacy and remarkably artistic singing of florid passages. There also was a group of numbers by Fourdrain, some bergerettes and pastourelles of the eighteenth century arranged by Weckerlin, a group of songs in English (one of which was by her husband and accompanist, Homer Samuels), and selections by Pergolesi, Paisiello and Paradisi. Of course, during the program and at its conclusion many extra numbers were demanded and given, among which were "Drink to Me Only with Thine Eyes," "Home, Sweet Home," etc. Mme. Galli-Curci accompanied herself for one of her encores. Mr. Berenguer played two flute solos and Homer Samuels acted as accompanist.

Noted Artists Honor Dippel

The Andreas Dippel testimonial concert given at the Metropolitan Opera House, Monday evening, May 9, proved quite a gala occasion, even if there were some disappointments in spite of the efforts of those in charge to carry plans through as per schedule. The huge auditorium was by no means filled and yet there was no lack of enthusiasm. Margaret Matzenauer, Lydia Lipkowska, Helen Stanley, Morgan Kingston and Nicola Zerola were unable to be present, but those who did appear all aided in making the evening a thoroughly enjoyable one.

Those who participated were Ellen Beach Yaw, Marguerite Sylva, Rudolph Ganz, Jan Kubelik, Nellie and Sara Kouns, Riccardo Stracciari, Julia Claussen, Alice Nielsen, Alice Zeppilli, Emma Trentini, David Bispham, Robert Leonhardt and Robert Blass.

Needless to say, everyone was encored. Miss Yaw started the program with her own "Skylark"; Rothier contributed "Le Cor" and "The Two Grenadiers"; Miss Sparkes gave several English songs; Miss Sylva included the "Habanera" aria from "Carmen"; Nellie and Sara Kouns sang delightfully duets by Delibes and Blangini; Mr. Bispham was loudly applauded for his fine rendition of "The Seven Ages of Man," with Henry Holden Huss, the composer, at the piano, adding as an encore an aria from Verdi's "Falstaff"; Mr. Ganz greatly pleased with Liszt piano numbers; Jan Kubelik also scored with the D minor concerto of Wieniawski; Miss Zeppilli had as her accompanist Victor Herbert, and his "Kiss Me Again" was excellently given; Julia

Claussen delighted with the "Samson and Delilah" aria; Miss Nielsen and Mr. Whitehill were fine in the Mozart duet, "La ci Darem"; Miss Trentini offered "The Firefly" aria; Messrs. Leonhardt and Blass got quite a bit of humor out of "The Merry Wives of Windsor" duet, and Stracciari was given a real ovation at the close of "Largo al Factotum," from "The Barber of Seville."

Before the final number Mr. Dippel made a few remarks, thanking all for their generous support, etc. He was loudly applauded.

All in all it was a long program, but an excellent one. There were many notables present, among them Luisa Tetrassini, Mrs. Harry Harkness Flagler, Mary Harkness Flagler, Mrs. A. Harvey Tiers, Dr. Emanuel De Marnay Baruch, Mme. De Cisneros, Mrs. J. Harrison Irvine, Mrs. Charles H. Truax and Otto H. Kahn.

Claire Dux with Chicago Opera

Rumor to the effect that Claire Dux would be a member of an operatic organization the coming season has just been confirmed by the announcement of the International Concert Direction, Inc., Milton Diamond, director, that the Swiss soprano will make her American debut with the Chicago Opera Association in November.

Mme. Dux has achieved personal triumphs in the large opera houses of Europe, and more than one interviewer has called her the "greatest singer of our day." Despite the fact that American managers do not thrill to the European "notices," still there is abundant proof in this country that Mme. Dux is a remarkable artist. She promises to be one of the sensations of the forthcoming season with the Chicago company.

Mattie D. Willis, Teacher of Dunning System, to Hold Summer Classes for Teachers

Mattie D. Willis, one of the most widely known and successful teachers of the Dunning System of Improved Music Study, studied with some of the best European masters, being a graduate of the Royal Conservatory at Leipzig. She had, however, previous to her residence in Europe, been long a trained musician. A few years ago Mrs. Willis adopted the Dunning method of teaching and has given remarkable demonstrations of its effectiveness in the training of both young children and advanced pupils. Unusual success has also attended her work as a normal teacher of the Dunning System.

Many teachers have long felt the need of direction along the line of elementary teaching of music. The Dunning System gives a preparation for foundation work which eliminates the preliminary drudgery of the fundamental work. Each subject is treated in a manner which appeals to the child's sense of pleasure, but at the same time he is

constantly acquiring knowledge and developing qualities which would be impossible under the old method of instruction. The course is given in a purely normal way. Each teacher, in turn, teaching the course, as it has been taught her, under supervision. The system includes special technical training, Leschetizky technic. The next normal course Mrs. Willis will conduct in New York will begin June 15 at 915 Carnegie Hall.

Strauss to Conduct Three New York Concerts

Richard Strauss will conduct a series of three subscription concerts at the Metropolitan Opera House to be given on Tuesday evenings, fortnightly, beginning November 15. The second concert will be on November 29, and the third and last on December 13. Programs will be announced later.

In response to repeated urging

EDDY BROWN

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MISSISSIPPI S. M. T. A. AND F. M. C. HOLD JOINT CONVENTION

Meetings Held at Laurel, Miss., April 8 and 9, Prove
Interesting

Laurel, Miss., April 16, 1921.—The seventh annual convention of the Mississippi State Music Teachers' Association, in joint session with the Mississippi Federation of Music Clubs, was held at Laurel, April 8 and 9. The program for the M. S. M. T. A. opened with an invocation by Dr. G. L. Gates, pastor of the Methodist Church, followed by an address of welcome by P. W. McClintock, president of the Laurel Music Club. Mrs. E. Cahn, of Meridian, responded. Minnie B. Austin, of Edwards, gave the president's address, which was followed by a vocal solo by Ruth Marpe. After the roll call and reading of the minutes, Sophronia Hyde, of Hattiesburg, presented the treasurer's report. Marion Holman, of Meridian, led the round table talk, the discussion being "Problems of the Music Teacher." In the afternoon there was a business session, after which Elsie Barge, of Brookhaven, gave a piano solo. The standardization and requirements for becoming a member of the S. M. T. A. were then discussed, and after the election of officers the meeting adjourned.

Mrs. E. H. Hart, of Meridian, president of the M. F. M. C., opened that organization's sessions with an address, followed by a piano solo by Minnie Carter Crumpton, of the Matinee Musical Club, Meridian. Roll call and reading of the minutes were followed by a vocal solo, "Invocation to Eros" (Kurstener), by Mrs. O. P. Donald, Matinee Musical Club, Meridian. A second piano solo by Mrs. Frederick Cox, of Laurel, succeeded the treasurer's report, and the business session followed. In the afternoon the musical numbers were offered by Misses Harberson and Holliday, sopranos; Misses Woodward and Gredell, second sopranos; Mrs. Holson and Miss Carver, altos, Hattiesburg; Mrs. R. E. Knight, Matinee Musical Club, Meridian, and Ruth Mayes, Laurel. The business session included reports of the various State clubs and the election of officers.

In the evening the music teachers of Mississippi colleges presented an interesting program at the Strand Theater. Those who participated were: Elsie Barge, Whitworth College, Brookhaven; Mrs. T. W. Raymond, Mississippi Synodical College, Holly Springs; Miss Windham, Mississippi State College for Women, Columbus; Mrs. W. L. Thickston, Jessie Tate, Mississippi Woman's College, Hattiesburg; Corinne Williams, Mississippi State College for Women, Columbus. Saturday was devoted to various contests. The medals at this contest were given by Mississippi Federated Music Clubs, Mississippi Music Teachers' Association, Matinee Musical Club (Meridian), Morning Music Club (Hattiesburg), Shubuta Music Club

(Shubuta), Meridian School of Music (Meridian), Gressett Music House (Meridian) and Mrs. E. Cahn (Meridian). It is a source of gratification to the M. F. A. C. that Chicago Musical College gives a scholarship for the successful contestant in professional voice; Brenau Conservatory, scholarship to successful contestant in student piano; the Art Publication Society of St. Louis, a progressive series and a conservatory normal course for successful contestant in student piano; Mrs. Crosby Adams, to the successful contestant in student piano. A. D.

Phillip Gordon with Tri-City Symphony

Davenport, Iowa, April 26, 1921.—Phillip Gordon, pianist, appeared in Davenport, April 24, with the Tri-City Symphony Orchestra, as soloist for the closing concert of the year. His playing of the Saint-Saëns concerto in G minor was a great success. Mr. Gordon, in this number, was at his best, and his brilliant technique, his appreciation of the musical and rhythmic value of the selection, won for him an immediate appreciation on the part of the audience. His execution of the very melodious theme was an exquisite bit of really artistic work. Prolonged applause greeted his rendition of each movement of the concerto. As an encore, he played the quartet paraphrase of "Rigoletto" of Verdi-Liszt. His understanding was evidenced in his brilliant execution of its passages. Ravel's "Jeau D'Eau" was also one of Mr. Gordon's offerings. This colorful, impressionistic composition was presented with a masterful skill. Chopin's scherzo, op. 31, B flat minor, was one of the selections offered by Mr. Gordon, and his final number was the Hungarian rhapsody, No. 12, of Liszt.

The musical grasp and versatility of the American artist have been conceded, and he has won new friends in the music public of the Tri-cities. M. K.

Irma Seydel Crosses the Border

Irma Seydel plays with a ripe knowledge of all the intricacies of her chosen art, which, as is well known in the musical world, is that of the violin. The foregoing is but one of the tributes which have been paid to this young artist during the current season, which has brought her over 150 engagements. Aside from the praise won for her efforts as a violinist, the dailies have invariably mentioned the fine success achieved by her playing of her own compositions. These include short works of various types, one of them being a captivating minuet, another a dirge and a third a delightful Spanish caprice.

Between Miss Seydel's recent El Paso and Fort Worth concerts (El Paso being right on the border) she of course took the little trip over the river to Mexico, Juarez City. There is nothing very extraordinary about the foregoing statement, the originality for which the violinist deserves commendation is for not having had a drink while there.

OHIO M. T. A. HOLDS CONVENTION AT DAYTON

Organizations Meet April 27 to 29 at Dayton—Conferences
Prove Unusually Successful

Dayton, Ohio, April 30, 1921.—Dayton had the pleasure of entertaining the Ohio Music Teachers' Association at its thirty-ninth convention April 27 to 29. Members of the organization who regularly attend these gatherings expressed the opinion that this convention, from a musical and social standpoint, was the most profitable held in many years. The Wednesday and Thursday conferences were held in Westminster Church. Among those taking part were J. Herman Thuman, director of the Cincinnati College of Music; Carolyn A. Alchin, of the University of Washington; Karl Eschman, director of music at Denison University; Marguerite Melville Liszniewska, of the Cincinnati Conservatory; Ella May Smith, of Columbus, and Edgar Stillman Kelley.

Wednesday evening, at the Miami Hotel, Issay Mitnitsky, the young Russian violinist, gave a delightful concert. His program included the Handel E major sonata, Paganini D major concerto, and several charming smaller numbers, including a "Valse Melancolique," one of his own compositions. His brother, Maximilian Mitnitsky, played artistic accompaniments. Thursday noon the delegates were entertained by the National Cash Register Company. After lunch the N. C. R. Chorus, under Alfred Hartzell, director of the Cincinnati May Festival Chorus, gave a fine concert. Thursday evening in Memorial Hall the Civic Music League presented Emilio De Gogorza in song recital. Helen Winslow was at the piano.

The Friday morning session was held in Ascher's Auditorium Theater. After an organ recital by Urban Deger, Frances Elliott Clarke, head of the educational department of the Victor Talking Machine Company, spoke on "Education Through Music." Charles D. Isaacson, of the New York Globe, made an address on "Music, Its Relation to Motion Pictures." Later he spoke again at a luncheon given in his honor by the Chamber of Commerce at the Miami Hotel, and again at a concert by the Grade School Orchestra of 140 pieces, under the direction of Conrad Yahreis. The remainder of Friday afternoon was given over to prize contests in singing, violin and piano playing.

The final concert was given in Steele High School, Friday evening, by the Westminster Choir, John Finley Williamson directing, and the Civic Orchestra, under Albert E. Fischman.

Much of the success of the convention is due to the untiring efforts of the president, Mrs. Harry Wilson Proctor. M. C.

Werrenrath Sings in East Orange

Reinald Werrenrath sang at the auditorium of the East Orange (N. J.) High School in Mrs. William S. Nelson's series of musicals on Wednesday evening, April 13. It is not unusual for an audience to be enthusiastic, but it is not often that an audience which, as Mrs. Nelson expressed it, is a "real American audience of music lovers," is so wildly enthusiastic as this one was. It was a most delightful concert. The spontaneous applause that greeted the very first song immediately showed the temper of the audience, which grew more and more enthusiastic as the evening progressed, and Mr. Werrenrath, generous as always, responded with numerous encores. One of the best liked songs on the program was Arthur A. Penn's delightful little Irish number, "Colleen o' My Heart."

Sundelius Busy During May

Marie Sundelius returned to New York directly after the close of the Metropolitan Opera Company tour to sing in Lowell, Mass.; Worcester, Mass.; Kalamazoo, Mich.; New Britain, Conn., and Evanston, Ill., among her more important dates.

In reviewing the opera season at the Metropolitan, the papers all mentioned this artist's notable contributions to the year's musical pleasures—her Nedda in "Pagliacci" and Marguerite in "Faust." Her performance of both these roles was highly praised.

Another Minnie Tracey Pupil Wins Honors

Another pupil of Minnie Tracey's has come in for her share of honors. Hazel Levy, wife of Louis Levy, director and manager of the Cincinnati Jewish Hospital, recently won the fifty dollar prize for perfect English diction and vocal method. Mrs. Levy is a San Francisco girl and possesses a splendid mezzo soprano voice. She has never studied with any other teacher but Miss Tracey and has worked just eleven months, a nice compliment to both teacher and pupil.

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WHERE THEY ARE TO BE

From May 19 to 31

Alcock, Merle:
Ann Arbor, Mich., May 19.
Bethlehem, Pa., May 27.

Althouse, Paul:
Springfield, Mass., May 19.

Beddoe, Mabel:
Bethlehem, Pa., May 28.

Bevani, Alexander:
Stanford, Cal., May 31.

Bloomfield-Zeissler, Fannie:
Ann Arbor, Mich., May 21.

Bori, Lucrezia:
Ann Arbor, Mich., May 20.

Cronican, Lee:
Vancouver, B. C., May 19-20.
Victoria, B. C., May 21.
Winnipeg, Man., May 25.
Fargo, N. D., May 31.

Crosby, Phoebe:
Springfield, Mass., May 20.

Curtis, Vera:
Greensburg, Pa., May 19.

D'Alvarez, Marguerite:
Albany, N. Y., May 19.
Scranton, Pa., May 23.
Keene, N. H., May 26.

David, Annie Louise:
Ridgewood, N. Y., May 21.
Hartford, Conn., May 22.

Davis, Ernest:
Greensburg, Pa., May 19.

Douty, Nicholas:
Bethlehem, Pa., May 27-28.

Faas, Mildred:
Bethlehem, Pa., May 27.

Fowlston, Edgar:
Kansas City, Mo., May 19.
Omaha, Neb., May 20-21.
Sioux City, Ia., May 23-24.
Davenport, Ia., May 27-28.
Rockford, Ill., May 30-31.

Grainger, Percy:
Bozeman, Mont., May 19.
Lincoln, Ill., May 24.
Evanston, Ill., May 27.

Harrison, Theodore:
Ann Arbor, Mich., May 19.

Hinkle, Florence:
Ann Arbor, Mich., May 19.
Bethlehem, Pa., May 28.

Holmquist, Gustaf:
Ann Arbor, Mich., May 21.

Jollif, Norman:
Jersey City, N. J., May 24.

Konold, Grace Johnson:
Ann Arbor, Mich., May 19, 21.

Land, Harold:
Keene, N. H., May 26.

Lewis, Goldina De Wolf:
Keene, N. H., May 26.

McCandless, Robert:
Ann Arbor, Mich., May 21.

Marshall, Charles:
Ann Arbor, Mich., May 21.

Matzenauer, Margaret:
Evanston, Ill., May 24.

Middleton, Arthur:
Ann Arbor, Mich., May 21.
Evanston, Ill., May 30.

Mirovitch, Alfred:
Ogdensburg, N. Y., May 20.

Murphy, Lambert:
Ann Arbor, Mich., May 19.

Patton, Fred:
Keene, N. H., May 27.

Ponselle, Rosa:
Ann Arbor, Mich., May 21.

Price, James:
Springfield, Mass., May 20.

Rider-Kelsey, Corinne:
Springfield, Mass., May 19.

Stone-Longston, Marie:
Camden, Pa., May 19.
Philadelphia, Pa., May 24, 27.

Seydel, Irma:
Kansas City, Mo., May 19.
Omaha, Neb., May 20-21.
Sioux City, Ia., May 23-24.
Davenport, Ia., May 27-28.
Rockford, Ill., May 30-31.

Sikes, Chase:
Ann Arbor, Mich., May 20.

Sparkes, Lenora:
Ann Arbor, Mich., May 21.
Doylestown, Pa., May 26.

Struble, Marian:
Ann Arbor, Mich., May 20.

Sundelius, Marie:
Springfield, Mass., May 19.

Tittman, Charles:
Bethlehem, Pa., May 27-28.

Van Gordon, Cyrena:
Ann Arbor, Mich., May 21.

Wylie, William H.:
New Concord, Ohio, May 25.

Malkin Music School Students in Concert

Manfred Malkin may well look with pride on the concert given in huge Carnegie Hall, New York, May 8, when a program of music by students exclusively of the school was presented to an overflowing audience. This audience "overflowed" in a double sense, both in numbers and in enthusiasm, for the proceedings of the afternoon were such as to justify it. When youthful Sadie Birnhak plays a Beethoven concerto (C minor) or the Mendelssohn "Rondo Capriccioso" in such style one can scarcely credit one's senses, so finished and thoroughly enjoyable is her playing. It was clean cut, facile, brilliant and musicianly, far beyond her years. Sylvia Fass, too, played a part of Mendelssohn's G minor concerto, as well as the first movement of the Beethoven "Pathétique" sonata, with virile touch and clearness. Ida Ofsevit (Schumann's "Soaring"), Hermine Kalisman ("Danse," Debussy, and prelude, Chopin), Anna Zimetbaum ("Berceuse"), Rosalind Berman (Chopin's "Fantasie Impromptu") and Rebecca Rosen (Liszt's "Forest Murmurs"), all these showed variously splendid style and vigor, pearly passage work, sentiment and expression amazing in its artistic effect. The program of twenty-six numbers makes it impracticable to mention in detail every student, but the remaining pianists, who excelled in their various manners of playing, were Leah Brown, Sylvia Schwartz, Jennie Fuga, little Helen Fogel, Ingrid Malkin (her playing of a Bach concerto was notably creditable) and Myron Pallant. The violinists did credit to their schooling, Max Fleischman leading off with the Lalo "Spanish" symphony, first movement, playing with dash. Mark Schwartz was heard in the variations in B minor by Vieuxtemps, playing with large tone and assurance, and Theodore Takaroff played De Beriot's ninth concerto in such fashion as to demonstrate his high talent. Leo Whitcup, wee and cute, played Beethoven's minuet with good taste and bowing on a half size violin. Harry Glickman's playing of Viotti's twenty-second concerto for violin was one of the hits of the afternoon, and little Deborah Bernstein showed much talent for the violin in a Kreisler work. Dora Maxstein has a voice of promise, and was roundly applauded for her singing of the aria from "Cavalleria Rusticana." Elwood Miller's baritone voice is agreeable and his enunciation clear; he was heard in the prologue from "Pagliacci."

"Ah! Love But a Day" (Beach) was sung by Amy Cohn with style; she looks well, too. Some 200 youthful singers united at the outset in the chorus "Unfold, Ye Portals" (Gounod), conducted by Max Persin, when the tone quality was most appealing. A violin ensemble closed the concert, Raff's celebrated "Cavatina," played unisono by some fifty young violinists with breadth of tone and fine effect, under the direction of Jacques Malkin, in charge of the department.

Notable was the fact that everyone played and sang from memory, without faltering, showing the thorough preparation enjoyed by students at the Malkin Music School. Flowers were given many of the young artists, and at the close Manfred Malkin was fairly smothered by the throng of patrons and friends who congratulated him on the affair, which was unique in being the only pupils' concert ever given in big Carnegie Hall.

Both piano and organ were used for accompaniments, those officiating being Manfred Malkin, William Juliber, Alexander Richardson and Leo Small, and the entire affair took only a little over two hours to give.

Mana-Zucca in Washington

Washington, D. C., May 9, 1921.—Mana-Zucca made her first appearance in Washington at the final concert of the Rubinstein Club on May 3. The brilliant young composer-pianist received an ovation, scoring one of the biggest and most spontaneous successes of the season—and Washington has been visited by many, many musical celebrities during the winter. The large audience was astonished at such remarkable display of creative and reproductive powers on the part of such a charming bit of American femininity, and scarcely knew which to admire the more—the inspiration and individuality revealed in her compositions or the brilliancy and perfection of her playing.

She was heard in two groups of solos, comprising her "Sketch," "Zouave Drill," "Valse Brillant," "Etude en Hommage," "Poem," "Wistaria" and the paraphrase on "Over There." The Rubinstein Club sang her "Star of Gold," which called forth such prolonged applause that it had to be repeated.

According to the critic of the Times: "The little Titian haired artist was given a splendid ovation after her playing of the first group of her own compositions. . . . Mana-Zucca has a whirlwind technic as a pianist, and a very vivid imagination that makes her interpretations full of character, with modern tone effects, now crisply cut and again suffused with that quality that we call impressionism in music. She is essentially musical and possesses a winning personality. Her piano compositions, in her first group, were a 'sketch' of original and strongly typed characters in the modern French manner, given like an improvisation. Bizarre and fascinating was her 'Zouaves' Drill,' with its little grotesque figures, that took a freedom of execution to give in such variety. Her 'Valse Brillant' was subtle, rhythmic, with fire and execution, being Straussian in form. Facility and clever variations somewhat overbalanced the originality of her second group of compositions. . . . Mana-Zucca, whose songs have been sung much this winter, was represented on the chorus program by 'The Star of Gold,' sung by request, and repeated through appreciation. It was de-

lightfully built, and an excellent and attractive choral work, given with a splendid climax by these singers."

The Post said: "In addition to her talent as a composer, Mana-Zucca proved herself an able pianist, exhibiting remarkable technic throughout her program." A. M. A.

National American Ballet Takes Over New Home

May 11, 1921.

Editor Musical Courier:

I take great pleasure in letting you know that we are getting very gratifying response from our advertisement in your publication and at an early date.

One of the great dreams of my life has just been realized today, when at the first meeting of the Board of Directors of the National American Ballet, of which I am founder and president, we took over a beautiful country estate, a wonderful New Jersey farm of over two hundred acres, well equipped with beautiful modern buildings, for the home and summer training camp for our future great dance artists. It is called "Mardlemout" and is near Hightstown, N. J., fifty miles from New York on the Pennsylvania.

Here the students and artists will live a wholesome out-of-door life, and also have comfortable quarters. Training and rehearsing will begin for the next season's productions on June 1, under competent and serious directors, who all have the purpose of presenting in the early fall one of the most beautiful music, dance and pantomime productions we have ever had in this new world of art.

The parents and friends of some of our members are arranging to visit the farm part of the time, as there are facilities and advantages for many guests; and in answer to a growing demand, be able to join in the sports and physical culture training.

There are special scholarships given, and applications are being tried out now for this exceptional advantage. Nor are we neglecting the ambitious young man!

This project seems to be meeting a popular demand, judging from the requests for appearances that are coming from all over the country, and at last our own American creative artists, as well as pupils from the schools everywhere, will really have their individual ideas and personalities beautifully presented, and real ability and seriousness of purpose will reap, we sincerely trust, deserved success, and a gratifying future will be assured.

This is our purpose, and so far we are getting splendid response. And for your part in it, and cooperation, I thank you.

Very sincerely,

(Signed) DESIREE LUBOVSKA,
7 West Ninety-fifth Street, City.

Busy Spring Months for Patterson

The slackening of the musical season's activities has brought no let up in the engagements that have fallen to Idelle Patterson. On April 23 she sang at the Times Square Theater, New York; on May 3 at the Armory in Brooklyn for the convention of doctors in session there; on May 6 she sang in concert at Pottsville, Pa.; on the 27th of this month she appears at Norwich, Conn., in recital for the Bass Clef Club of that city; and on the 28th she sings in Plainfield, N. J. This last engagement is of particular significance, as Miss Patterson has been secured to be the first soloist with the Kriens Orchestra. The director of this organization is planning to give performances in Plainfield with prominent soloists and was fortunate in being able to engage Idelle Patterson to open the series. At her New York appearance at the Times Square Theater, Miss Patterson was particularly applauded for her singing of the "Lucia" "Mad Scene."

Ware's "Undine" at Orange

Harriet Ware's lyric tone-poem, "Undine," with solo parts for soprano (Phoebe Crosby) and tenor (John Barnes Wells), and chorus of water-nymphs, was sung by the Orange Musical Art Society at the fiftieth private concert, marking the twenty-fifth year of the club, at East Orange High School, May 4. Despite the stormy evening, a large audience filled the hall, applauding the work with vim, for "it was given magnificently" as the composer herself stated. The large variety in the work, the solos and duets, and the splendid performance brought all concerned rounds of applause.

Miss Ware's new song, "Stars," was sung Saturday, May 7, at the Rubinstein Club white breakfast by Sheffield Child. This song is of dramatic nature and is being taken up by many of the prominent singers; it was noted in the May 5 issue of reviews of new music in the MUSICAL COURIER.

Rogers Pupils in Church Choirs

Four pupils of Francis Rogers began on May 1 the fulfillment of their year's contracts as soloists in the choirs of the following churches: Marjorie Grimer, soprano, Simpson M. E., Brooklyn, N. Y.; Anna White, soprano, St. James, New Haven, Conn.; Gordon Stevens, bass, First M. E., Bridgeport, Conn., and Raymond Freeman, bass, Church of the Saviour, Brooklyn, N. Y.



Drucker & Co. Photo

SOME OF THE PUPILS AND TEACHERS OF THE MALKIN MUSIC SCHOOL, MAY, 1921.



FLORENCE HINKLE.

That sterling soprano who has been so well received at her concert, recital and oratorio appearances this year, is completing the busiest and most successful season of her career.



MAX BARNETT.

A young American pianist, who will make his debut at the final concert of the American Music Optimists on May 29 at Chalif's. Mr. Barnett has been trained in this country under Frank Leve and his career is being watched with interest.



J. W. F. LEMAN.

The conductor and composer, who is winning thousands of new admirers because of the excellent programs he and his orchestra are presenting daily on the Steel Pier at Atlantic City, N. J. The orchestra is even larger this year than formerly, and the works presented continue to be of a high artistic standard.



INGA JULIEVA.

The distinguished Norwegian lyric coloratura soprano, is unusual among singers. She has declined a flattering offer to sing in grand opera in order that she may tour America in recital and study the musical preferences of American audiences all over the country. Mme. Julieva is being presented by the J. H. Albert Musical Bureau. (Photo © Underwood & Underwood.)



ERIKA BOS.

The twelve year old daughter of Coenraad V. Bos, the prominent accompanist and coach. Miss Bos danced with much success at the Blüthnersaal in Berlin on May 6. (Schneider photo.)



ALEXANDER DEBRULLE.

French violinist, who has made a Pathé record of "Love Sends a Little Gift of Roses," by John Openshaw, which was recently released. Mr. Debrulle was the winner of the first prize at the Paris Conservatoire in 1912 and it was his mastery of the violin that attracted the attention of Saint-Saëns, who later played the premiere performance of one of his works with Mr. Debrulle playing the violin obligato. (Apeida photo.)



THE MOUNTAIN SUMMER SCHOOL OF MUSIC, BIRMINGHAM, PA.

Accompanying is a bird's eye view of the beautiful country surrounding the Mountain Summer School of Music at Birmingham, Pa., which will be open from July 6 to August 16. The excellent faculty includes the following: George F. Boyle, piano; Gustav Strube, violin and harmony; Gerard Duberta, voice; Pearl Appelgate, piano, and Florence Jubb, organ, piano pedagogy and appreciation of music. The school has one hundred acres of park land, situated 1,000 feet above sea level, with many shady walks abounding in interest and variety, while outside the grounds, forests, mountains and valleys invite the energetic pedestrian to revel in the beauties of nature. There are several tennis courts on the grounds, and as one of the buildings contain a swimming pool that sport also can be enjoyed. Application for rooms should be made to Florence Jubb, St. Agnes School, 55 Elk Street, Albany, N. Y.



HELEN STOVER (RIGHT)

And one result of singing Rhea Silbert's "Yohrzeit."

MRS. WILLIAM ROGERS CHAPMAN, President of the New York Rubinstein Club, a musical organization which for thirty-four years has been an important factor in the musical life of the metropolis. The season, which came to a brilliant close with the annual breakfast—a "Hope" Breakfast, this year—May 7, was one of unusual interest, inasmuch as, in addition to a number of excellent artists, artist programs were given by Rosa Raisa, Rosa Ponselle, Frances Alda and Julia Culp. With the exception of Mme. Alda, none of them appeared in New York with similar organizations. To the unfailing energy and remarkable executive ability of Mrs. Chapman is due the steady growth of the Rubinstein Club, which even now is looking forward to accomplishing still greater things next season. (Photo © Underwood & Underwood.)



LOTTA MADDEN,

Soprano, sends this picture of herself and Frederick Wallis, conductor of the Ladies' Musical Club of Tacoma, Wash., where she was soloist, "passing the time" at a sun-dial. She writes: "Every thing has been simply great; I am reëngaged in every city where I appeared this spring. Press notices have been splendid."

ROSA RAISA,

Who, after a month's rest in Italy, will sail for South America, with her husband, Giacomo Rimini, to appear during the season at the Colon. Returning in the fall, Mme. Raisa will sing a number of concerts prior to rejoining the Chicago Opera Association, under the management of Jules Daiber. After January 1 she will be booked for concerts by R. E. Johnston. In her concert programs for next season the singer has included Manacucca's "Spring Came With You."



Photo by Maurice Goldberg



Photo © Underwood & Underwood

MARION ARMSTRONG,

The Scotch-Canadian soprano, is booked to tour through Nova Scotia. She was recently soloist at the Maine Woman's Club at the Waldorf-Astoria on Saturday afternoon, May 7.



NEW YORK MOZART SOCIETY'S TWELFTH ANNUAL BREAKFAST AND SPRINGTIME FESTIVAL IN PASTELS, HOTEL ASTOR, MAY 7.

Seated at the raised table are Mrs. Noble McConnell, founder and president, and twenty honor guests who were also on the reception committee, among them Marguerite Sylva and Rev. A. Edwin Keigwin, D.D. (immediately adjacent to President McConnell, who may be identified as wearing a bandana, and white feathers in her hair), Belle De Rivera, Maurice Deiches, Samuel Gardner Estabrook, Gabrielle Elliot, Leonard Lieblich, Noble McConnell, Mr. and Mrs. Richard T. Percy, Dr. and Mrs. Leroy R. Stoddard (Alice Nielsen), Mrs. Valdemar Sillo, Mr. and Mrs. Howard L. White, Mrs. John Francis Yawger and Mr. and Mrs. F. W. Riesberg. Attorney Deiches looks as if he was "injin'" life; Miss Sylva is charming as ever; Mr. Percy appears to be "dodging the olive-stone"; his wife looks disapproval of such levity, and all wear that "expect-to-be-contented" look which immediately precedes a Mozart breakfast. Many well known and distinguished musical and literary people were in the throng of 1,200.

WITH THE PUBLISHERS

Chappell-Harms, Inc., New York

The following letters are a sample of the correspondence that is coming to the office of Chappell-Harms, Inc., regarding its splendid songs. Some are in this company's standard catalogue and others are its newest popular ballads. The following letters are from representative musicians and speak for themselves. Dr. H. J. Stewart is the well known organist from San Diego, Cal.; Charles E. Granville connected with the conservatory of music at Louisville, Ky., and Mme. Niessen-Stone is a well known teacher in New York City.

Gentlemen:
I am in receipt of your lines of February 19 and am writing to say that I have been very pleased with the selection of songs which you sent me some time ago, and I have used several of them extensively in teaching.

I was particularly pleased with "Homing," "The Blind Ploughman" and "There Are Fairies in the Garden," which I consider exceptionally fine songs.

Among the new selections you have just sent me are also several very good songs. The one I like best is: "A little Fairy Tale," by Morris. It has not only got a charming tune but also a lovely sentiment, and in my opinion it will make a splendid success when it is well sung.

Thanking you for keeping me acquainted with your new publications, believe me

Yours very truly,
(Signed) MATJA NIESSEN-STONE.

* * *

Dear Sirs:

I have to acknowledge, with thanks, copies of your recent song novelties. Among these the following specially appeal to me: "The World Is Waiting for the Sunrise," "Smile Through Your Tears" and "I'd Build a World in the Heart of a Rose." These are excellent and all of them should command a large sale. I expect to use them extensively in my teaching.

Yours very truly,
(Signed) H. J. STEWART.

* * *

Gentlemen:

The enclosed programs speak more eloquently than any words I might write regarding "The Blind Ploughman." It is one of the most beautiful poems I have ever seen set to music and the composer has given it a musical background that is atmospheric and most effective. I shall use the song all this and next season as well because of its beauty and the deep impression it makes upon my audiences, and lastly because I think it is a very fine song. If you have any more like them, send them along.

With much appreciation for your unfailing courtesies I am with best wishes,

Yours most cordially,
(Signed) CHARLES N. GRANVILLE.

"I'd Build a World in the Heart of a Rose" is a coming ballad success. It strikes much the same psychological chord as "Sunshine of Your Smile," and, if present indications mean anything at all, it will become as popular as the greatest of all heart songs, as the refrain has a tender appeal. It is said that the song sold over a million copies the first years of its production abroad and is still going well. The refrain, which starts:

Deep in the heart of a rose,
I'd fashion a new world for you
With only your smile for the sunshine,
Your lips for the morning dew;
No light for me but your eyes,
No sound but of love beating true;
I'd build a world in the heart of a rose,
And Oh! how I'd pray
Just to live there always
In the heart of that rose with you,

has an instantaneous appeal. It is catchy and melodious. To hear the song once is to remember a part of the air, and

a natural anxiety of all hearers to find out more about that which gives pleasure is no doubt the reason that the song has made so phenomenal a hit. Although only known in this country less than a year, the song has met with tremendous success among the vocal teachers and concert artists, and before long it doubtless will be hummed and whistled and quickly spring into popularity as did "Sunshine of Your Smile."

Boosey & Co., New York and London

The following songs constitute the summer catalogue of Boosey & Co.:

"A Bird in Arcadia," words by Ethel Morrison Lackey, music by Alvin S. Wiggers.

"When Love Is Done," words by Francis W. Bourdillon, music by Charles T. Ferry.

"Theology," words by Chris Massie, music by A. M. Hardcastle.

"The Sea Gipsy," words by Richard Hovey, music by Michael Head.

"A Lake and a Fairy Boat," words by Thomas Hood, music by Berta Josephine Hecker.

"My Destiny," words by Betty Gomez, music by Marie Walters Kennedy.

"For Every Day," words by Fred G. Bowles, music by Kennedy Russell.

"When Love Fills Your Heart with a Song," words by Edward Lockton, music by Kennedy Russell.

"The Stars Have Eyes," words by Fred G. Bowles, music by Wilfrid Sanderson.

"Ah! My Beloved!" text from "The Persian of Omar Khayyam," music by William Stickles.

"The Dream Canoe," words by Charles Roff, music by W. H. Squire.

Enoch & Sons, New York, London and Paris

A. V. Broadhurst, head of the London branch of Enoch & Sons, arrived in America last Thursday. He will be in this city for about ten days and then will go to the branch office in Toronto for a short visit. When he returns to New York he plans to be here for about a month. It will be remembered that last year when the New York offices of Enoch & Sons were opened at 56 East Thirty-fourth street, Mr. Broadhurst came over from London to get the office started. Mr. Hamma, who formerly had charge of the Toronto branch, was brought to New York to take care of this office.

Mr. Broadhurst is most contented with his firm's activities for the past year. He is particularly enthusiastic over Easthope Martin's "All for You," which Mme. D'Alvarez has made so popular; also May H. Brahe's "I Pass by Your Window." Mr. Broadhurst has brought with him two numbers by the great Chaminade, which he believes will prove to be as popular as her other compositions here in the States.

M. Witmark & Sons, New York

"Princess Virtue," a musical comedy which opened at the Central Theater last week, is by Lieutenant Gitz-Rice and B. C. Hilliam, composers of "Buddies."

"Love Birds," now playing at the Apollo, has been declared one of the musical comedy successes of the new season. The music is by William Romberg. This fall New York is promised another musical comedy by Romberg, called "Blossom Time," the score containing some original

songs by Romberg, and he has adapted the old melodies of Schubert's which compose the body of the score. "Listen to Me," a new musical comedy by Charles George, will open in the Middle West very shortly. It has been some time since Witmark has had so many successful production scores.

Men and Boys' Recital at Granberry School

The recital given at the Granberry Piano School in the Chamber Music Hall of Carnegie Hall on the afternoon of April 30 was unique in that the entire program was rendered by men and boys. These recitals always are interesting, and prove beyond doubt the thoroughness of the training given at the school. Some four or five numbers were played in any minor or major keys requested by the audience, thus illustrating the sight, touch and hearing system of musical development. The students participating in the program were John Bahr, William Duffy, William Hubbard, Arthur McNulty, Robert Munier, Edward O'Malley, Leland Konkle, Alfred Stevens, Robert Coates, Max Finn, Robert Goss, Richard Weaver, Howard Konkle, Thomas Prather, Edward Nicholas, Andrew Allan, Arnold Allan, Frederick Austin, John Cabot, Robert Cabot, Richard Delano, Ellis Finch, Arthur Friedrichs, Alexander McIlvaine, Joseph Price, Hughes Wilson, Sumner Wilson, Edwin Hatfield, Herman Schneider and Kenneth MacIntyre. The recital opened with a few appropriate remarks by Mr. Granberry, and Edwin Hatfield, in his rendition of the first movement of the Mozart sonata in G major, enlisted the services at the second piano of Dr. N. J. Elsenheimer, one of the sterling instructors at the school.

Lilli Lehmann Enjoys Her Activities

The MUSICAL COURIER has been in the receipt recently of several inquiries concerning Lilli Lehmann. A letter from Hertha Harmon, dated March 16, sheds interesting light on the subject. Miss Harmon, who formerly sang with the Philadelphia and Boston Opera companies, is now in Berlin. She writes:

"I am most happy to tell you that I am studying now with the great Lilli Lehmann, who is very much interested in me and is now coaching me in my roles. This woman of seventy-five, who still has a voice of gold, has a most marvelous personality; although her hair is snow white, she sings and looks like a young woman. Today when I came for my lesson I found her working in her garden behind her beautiful house in the Greenwald. Everyone in my pension is congratulating me upon my good fortune in having such a wonderful coach."

Reed Miller's Debut in the "Talkies"

With all New York agog over the successful advent of the "talking moving picture," the name of Reed Miller sprang into prominence in the press reviews of this innovation, ancient his dual role of screen artist and singer of a ballad. In the picture Mr. Miller renders the song with as much ease and effect as if he were standing in flesh and blood, instead of being merely a shadow figure, and leaves his auditors fairly gasping with the reality of the synchronization.

"No, we won't have a talky-movie department at our vocal school at Lake George this summer," says Mr. Miller in reply to the many congratulations and questions that are being showered upon him.



Photo by Wm. Mills & Son, Providence, R. I.

FEDERATION OF RHODE ISLAND MUSICAL CLUBS,

Whose first State meeting at Froebel Hall, Providence, R. I., on April 29, 1921, proved a gratifying success.

MUSIC ON THE PACIFIC SLOPE

SCHUBERT CLUB OF SACRAMENTO
GIVES LAST CONCERT OF SEASONMcNeill Club Sings Before Large House—Saturday Club
Presents Levitzki

Sacramento, Cal., April 7, 1921.—The last concert of the present season of the Schubert Club was attended by a small but appreciative audience. The chorus of mixed voices, under the direction of Percy Dow, sang splendidly. There was marked improvement over former recitals in balance and tone quality. The visiting artist was Charles Bulotti, tenor, from San Francisco, who, in addition to a group of songs, gave valuable support to the chorus in Mendelssohn's "Hymn of Praise." Mr. Bulotti has a fine voice and shows real musical understanding. The chorus gave numbers from Sullivan, Piniuti, Mendelssohn, Russell, Weber, Leoncavallo and Wagner.

McNEILL CLUB ATTRACTS LARGE AUDIENCE.

The second concert of the McNeill Club took place at Masonic Temple. This male chorus is one of the oldest musical organizations in the city and because of this the house was filled. Percy Dow is the director of this society as well as of the Schubert Club, and many of the singers in the male section of the Schubert Club are also members of the McNeill Club. This club is composed entirely of business men, and considering the limited time for rehearsals its work is very praiseworthy. Mr. Dow is energetic and really accomplishes a great deal with his men.

The club was assisted by three artists from San Francisco: Marie Hughes Macquarrie, harpist; Christine Howells, flutist, and Grace Becker, cellist. These players were heard to advantage in trios and solos. Numbers by Parker, Franz Mair, Hawley, Hadley, Chaminade, Brahms, Chadwick, Offenbach and Wagner were sung by the chorus.

SATURDAY CLUB PRESENTS LEVITZKI.

The Saturday Club presented Mischa Levitzki the other evening and it was a rare pleasure indeed. In spite of a

sore thumb the artist played marvellously. His program was made up of compositions by Bach, Brahms, Beethoven, Chopin, Tchaikowsky, Schulz-Evler and Moszkowski, and he was forced to give a number of encores.

NOTES.

Several music lovers in this section are installing wireless towers for the enjoyment of concerts given in San Francisco from time to time.

At a recital given by A. Wilmer Oakes the other evening one of his talented violin pupils, Carolyn Bunker, appeared in numbers from Kreisler and others.

A very interesting recital was given by the Martine School of Music recently. The Symphonetta Orchestra is doing excellent work under the direction of H. C. Martine.

At a recent meeting of the California State Music Teachers' Association an interesting talk was given by Edward Pease upon the proper relation between the private teacher and the music teacher in the public schools. Mrs. H. C. Martine gave valuable hints to the proper study of the piano, and several violin numbers were given by Russel Keeney, assisted by Mrs. Edward Pease.

Henry Marvin presented some of his most talented pupils in a violin recital. His students' orchestra is a splendid feature in these programs.

Sherman Clay & Co presented Cortot in a Duo-Art concert, and those who have been of the opinion that a player piano cannot be made to play artistically were forced to alter that opinion. It was truly a remarkable demonstration.

A. W. O.

CHAMBER OF COMMERCE TO
SUPPORT MUSIC IN BERKELEY

Civic Body Pledges Coöperation—S. F. S. O. "Pop" Concert
—Hadley Work Given First Western Performance
at Greek Theater—Notes

Berkeley, Cal., April 10, 1921.—For the first time in its history the Berkeley Chamber of Commerce has taken a

decided stand to further the interests of good music in Berkeley. At a meeting of the board of directors in February a resolution calling for support of the season of symphony concerts then being presented at the University of California was adopted. The matter was called to the attention of the commerce body by representatives of the Greek Theater management. The first three recommendations read as follows:

"1. We earnestly urge all our citizens, and particularly our merchants and manufacturers, and all who are financially interested in the upbuilding and welfare of our beautiful city of Berkeley, to give liberal support to the series of symphony concerts now being offered at Harmon Gymnasium by the San Francisco Symphony Orchestra, Dr. Alfred Hertz conductor.

"2. The high character of this splendid musical organization insures entertainments that are most delightful and elevating, intrinsically worth more than the price of admission.

"3. The benefit to the community derived from these performances is most important, not only by reason of the influence for good that they exercise, but also considering them entirely from the viewpoint of commercialism, they form a valuable asset to our city."

Another paragraph in the same document reads: "5. The liberal and even generous support of these concerts and of all musical and dramatic events given under the auspices of the University of California, ought to be affirmatively considered by the people of Berkeley at large. This is a practical recognition of the unity of town and gown. There is no division here. We are all directly interested in the success and prosperity of the University of California which exists and has its being in the heart of Berkeley, literally as well as figuratively, and the university reciprocates our affectionate regard and repays by contributions to the artistic and ethical elements of our lives in a way so lavish that nothing we can do can possibly repay."

(Continued on page 54.)

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

WHAT IS LEGATO?

"Can you tell me exactly what is meant by 'legato'?" One so often hears the expression a pure legato, or that a singer did not have a good legato, and I should be glad to have a proper definition for the word."

Legato means singing (or playing) a passage in a smooth and connected manner with no break between the notes. Not all singers have the art of so singing. It was the elder Lamperti who said: "Without legato there is no singing." A faulty method is perhaps the most prevalent cause for the lack of a good legato.

EXPRESSION.

"Do you think it is possible for a song to be marked or taught with expression? I tried to sing a song the other day as it was marked and it sounded horrid, while when I sing it as I like, my friends all applaud. Do you think composers always know how to give the best 'expression'? People say 'follow the composer's idea,' but his idea may be for the music, and not for the words. I should like to know what you think."

It would seem that expression is an individual thing, the singer interpreting the song as it appeals to him or her. Too few singers study the words carefully before singing the notes, and the meaning of the song is ruined. Some years ago a young woman called on one of the leading singing teachers in London to arrange for lessons. The applicant went on to explain just what she wished to learn. She did not want to have her voice trained, but only wanted to learn "expression," in order to sing exactly like the teacher, who it may be said in passing, is one of the most celebrated "interpreters" of song. The teacher tried to explain how impossible this would be, that there must be individuality in singing, but the would-be pupil was greatly annoyed because she was refused lessons.

It is of course possible to be of assistance to a pupil in giving expression to a song, for emphasis on wrong words can be corrected; to sing a quiet phrase in the loudest possible manner in order to show off the voice is easily changed, but for the real interpretation there must be individual expression.

BEL CANTO.

"So often there is a criticism of some singer in which it says he is one of the few who sings bel canto. Is that some special method of singing? It sounds as if it meant good singing, or beautiful singing."

Bel Canto does mean the art of beautiful singing, but it means also the style of singing exemplified by the finest Italian singers of the eighteenth and nineteenth centuries, and their pupils in imitation. The term is used especially in contradistinction to the "declamatory" style of dramatic vocalism brought into prominence by Wagner.

WAS HE A TENOR?

"Can you tell me why it is that so many baritones try to make out that they are tenors? I was at a recital the other day where the singer was labeled tenor and sang songs intended for that voice. To me it sounded as if he was straining after notes too high for him, anyway he sang badly, forcing his voice up high, and altogether giving a very inartistic performance. Is not a baritone voice as good as a tenor?"

A good baritone voice is equally as good as a tenor voice, but possibly the explanation of many singers trying to be tenors is, that the tenor voice is not as commonly found in men as the baritone. Also tenors, being scarce, as a rule command somewhat more for their services than a baritone. There seems to be some-

thing about the word tenor that makes singers ambitious to be one. A fine baritone voice is certainly "a thing of beauty" and may remain so for a longer period than the tenor. Of course there are tenors who, knowing how to use the voice, have retained it in beauty for many years. It seems to be human nature to desire the unattainable, to want to be something different. As a baritone wants to be a tenor, so a contralto tries to be a soprano, or vice versa. The comedian would much rather play tragedy, and so on. In a novel, "Sheaves," by E. F. Benson, the singer is thus alluded to: "His voice was not that which so often does duty for a tenor, namely, a baritone, screwed up as it were, and nailed firmly to its new pitch, but a real tenor." So the baritone masquerading as a tenor is seldom undetected.

LARGE PIPE ORGANS.

"I have tried to obtain some information as to the pipe organs in America, particularly as to the large ones, but cannot find any record in the library that I have consulted. Could you tell me anything about them? I am studying the organ and would like to be thoroughly acquainted with the subject."

The subject of pipe organs in the United States is an interesting one of which apparently little has been written or recorded. Through the courtesy of O. W. Moran of Boston, the Information Bureau is able to give a list of the large organs, a list which can be used as reference on the subject.

The largest organ in the world is in Philadelphia, at the Auditorium in Independence Square. It has four manuals, 283 stops. This is an Austin organ.

There is another Austin organ in Philadelphia at Wanamaker's, in the Court. This was originally at the St. Louis Fair. It has five manuals, 140 stops and 10,050 pipes.

The Austin organ at the Civic Center Auditorium, San Francisco, California, the World's Fair organ, has four manuals, 114 stops, 8,000 pipes.

The fourth organ in size is also an Austin. It was originally a Kimball but was remodeled by the Austin Organ Company and is in the Mormon Temple at Salt Lake City. It has four manuals, 124 stops.

The West Point Military Academy has an M. P. Moller organ with four manuals, 2,135 pipes, 287 stops.

The next in size is the one at Yale University in Woolsey Hall. This organ was built in 1892 by Hutchings-Votey Organ Company, and later rebuilt by J. W. Steere & Co. It has four manuals, 163 stops.

The Hotel Astor, New York City, has an Austin Organ of four manuals, 105 stops.

The Austin organ in the City Hall, Portland, Me., has four manuals, 88 stops.

In Medinah Temple, Chicago, Ill., there is an Austin organ with five manuals, ninety-three stops.

The Skinner organ in the Cathedral of St. John the Divine, New York City, is of great size, but details of manuals and stops are not given.

Tenth in size comes the organ in Kimball Hall, Chicago, Ill., of which there is no description, but is undoubtedly a Kimball.

The Kimball organ in the Cathedral at Pittsburgh was presented by Andrew Carnegie.

The Capitol Theater, New York City, has an Estey organ of importance.

A Hope-Jones organ at Denver, Colo., is of great size, with four manuals.

The Austin organ at Wanamaker's, New York City, has four manuals, sixty-four stops.

The organ, given by Mr. Spreckels, in the Open Air Auditorium, San Diego, Cal., has four manuals, sixty-two stops.

The organ at the Boston Opera House, Boston, Mass., as well as the one at the Northwestern University, Chicago, Ill., were made in Canada.

Boston possesses a number of fine organs including those at the New England Conservatory of Music, Symphony Hall and the Christian Science Church.

There are some well known organs in Europe, but the present article is concerned with American organs.

"SINGING," BY ENRICO CARUSO.

"I have been told that there is a book on singing written by Caruso. Can you tell me if this is so and where the book can be procured, as it must be an interesting volume? Was it published in this country? Thanking you in advance."

One of the readers of the MUSICAL COURIER residing in Paris has sent the following information about the book asked for above,

and the letter is quoted: "I have in my library a book, 'The Art of Singing,' by Enrico Caruso and Luisa Tetrazzini. (The Metropolitan Company, Published 1909.) I purchased said book from the Boston Music Company, Boston, Mass."

"KOL NIDREI."

"Will you kindly let me know where I can obtain a copy of 'Kol Nidrei' as sung by Cantor Rosenblatt? You can obtain it of G. Schirmer, 3 East 43d street, New York City."

TWO STATE CONVENTIONS HELD AT RICHMOND, VA.

S. F. M. C. and M. T. S. A. Meet—Lazzari Recital Attracts Large Attendance—Music Memory Contest—Music in the Churches—Festival Plans

Richmond, Va., April 7, 1921.—Richmond has been the meeting ground for two notable state musical organizations within the past few days—the Virginia Music Teachers' State Association and the Virginia State Federation of Musical Clubs—both of which have brought many musical visitors to the city. The State Federation of Musical Clubs began its meetings on Saturday, April 2, continuing until Tuesday, April 5. A feature was the state-wide competition of singers and pianists, which was held at the local auditorium of the Stief Company on April 4. Miss Kelly, of Bristol, Va., a splendid young pianist, won first honors in her field; Mrs. Philip Nelson, contralto, of Portsmouth, in the singing contest, and Mr. Blankenship, tenor, of Bristol, in the men's contest. This convention adjourned after electing officers for its coming year as follows: president, Mrs. Ernest Baldwin, of Roanoke; first vice-president, Ethel Neeley, of Norfolk; second vice-president, Eugene Putnam, of Danville; secretary, Lelia Trigg, of Abingdon; treasurer, Mrs. Malcolm Perkins, of Palmyra. Among those who attended the meetings were Mrs. William H. Bailey of Washington, D. C., district president of the National Federation of Musical Clubs, and Mrs. J. Proctor Brown, of Big Stone Gap, retiring president of the Virginia Association.

VIRGINIA M. T. S. A. MEETINGS.

The Virginia Music Teachers' State Association has been holding a series of conferences and meetings, together with receptions tendered them by Mrs. Frank D. Williams, president of the local Musicians' Club, and the Corley Company, the latter including a dinner at the Westmoreland Club, and another luncheon served at Miller & Rhoad's huge department store. Besides these affairs, a concert was given to the visitors by local artists, these including Frances West Reinhardt, a talented local soprano and Witherspoon pupil; Mrs. G. Watson James, violinist; Mrs. Horace Dowell, soprano; Mrs. Channing Ward, pianist; Mrs. B. S. Hutchinson, pianist; Howard Bryant, baritone, and Joseph Whittemore, tenor. The visitors were addressed in convention by Mayor George Ainslee, George W. Pound, of New York, and Dr. Douglas Freeman, editor of the local News-Leader; Florence C. Baird, of the Radford State Normal School, acting as toastmistress.

LAZZARI RECITAL ATTRACTS LARGE ATTENDANCE.

Carolina Lazzari, contralto, gave an interesting recital at the Hotel Jefferson on Monday, April 4, a noteworthy event in many respects. It was the closing concert in the series of the Musicians' Club of Richmond, and was the chief musical event offered the delegates to the two conventions in session here at the time. Miss Lazzari was accompanied by Blanche Barbot, a very capable pianist. Miss Lazzari was in splendid voice, and her program was satisfying. She opened with the Secchi "Lungi dal caro bene," superbly sung, following with numbers from a variety of schools and countries. The attendance at the Lazzari recital was large, and the audience was enthusiastic giving the artist a warm reception. She responded with numerous encores.

MUSIC MEMORY CONTEST.

Much interest has been aroused locally by the music memory contest, promulgated for the training of students in the public schools of the city. A list of fifty musical compositions, comprising folk songs, orchestral numbers, compositions for various instruments carefully chosen, make up a musical education somewhat of the scope of Dr. Eliot's famous book-shelf. Local artists are giving these selections in the various schools, phonograph records of the same are in demand, and the probability is that Richmond will soon hear them whistled on the streets in true Italian style. Walter C. Mercer, director of music in the Richmond schools, has the matter in charge.

MUSIC IN THE CHURCHES.

Good Friday and Easter Sunday were notable in the scope and excellence of the musical offerings in local churches. At St. Paul's Episcopal Church Dubois' "Seven Last Words" were given by F. Flaxington Harker, organist, with Mrs. Reinhardt, soprano; Clifford Walker, tenor, and Norman Call, baritone. Christ Episcopal Church gave Maunders' "Olivet to Calvary," with Richard C. Sainsbury, organist; Lynn Tucker, tenor, and Howard Bryant, baritone. All Saints' Episcopal Church, with Ernest Cosby, organist, gave the Maunders cantata with Franklin Riker, tenor.

FESTIVAL PLANS.

The Wednesday Club is closing its subscription list for the annual spring festival on May 11 and 12. The chorus, under the direction of Jean G. Trigg, will sing detached choral numbers. The Philadelphia Festival Orchestra, under Thaddeus Rich, will play. Visiting artists this year will include Mme. D'Alvarez, contralto; Edward Johnson, tenor; Forest Dabney Carr, basso-cantante, and possibly other artists. The Richmond Male Choral Society, under Flaxington Harker, has united with the Wednesday Club Chorus in the presentation of the choral parts of the various programs. J. G. H.

Ralph Cox's Song Meets with Favor

Ralph Cox's new song, "The Sun, and the Sky, and You," has already found a place on many programs. Fred Patton is using it quite regularly, and so is Walter Greene, as well as Ralph Thomlinson, a young baritone.



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Maestro Papalardo has also conducted opera in Florence, San Remo, Reggio Emilia, Novi Ligure, Cagliari, Sassari, Italy; Odessa, Russia; Rio Janeiro, San Paulo, Brazil; New York City, and twice on tour in the United States of America.

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Nineteenth Central New York Music Festival Surpasses Previous Offering

Syracuse Applauds Cleveland Symphony Orchestra and Excellent Soloists—Chorus Shows Marked Progress

Syracuse, N. Y., May 5, 1921.—With the final notes of Tchaikowsky's "1812" overture by the Cleveland Symphony Orchestra, under the magnetic leadership of Nikolai Sokoloff, last evening, the nineteenth Central New York Music Festival, pronounced by everyone as in many respects the most successful and enthusiastic festival ever held in the city, came to a close. This was the second festival to be held since the close of the war and it proved to be not only a triumph artistically but successful financially. The officers of the Festival Association this year included Alexander H. Cowie, president; Carleton A. Chase, first vice-president; Dr. Adolph Frey, second vice-president; Melville Clark, secretary; C. Harry Sandford, treasurer; together with Warren E. Day, Virgil H. Clymer, Fred R. Peck, Prof. Howard Lyman, W. Dayton Wegefarth, E. D. Winkworth, Arthur G. Chase, Huntington B. Crouse, Dr. W. K. Wickes, and Daniel M. Edwards, constituting the board of directors. They received many compliments and hearty congratulations from music lovers of the city on the success of the three days' festival.

MONDAY EVENING, MAY 2.

The first concert was given on Monday evening, May 2, with Reinald Werrenrath, baritone, as soloist. The orchestra selections included the "Lenore" overture, Beethoven; "Procession of the Knights of the Holy Grail" (from "Parsifal"), Wagner; the "Valse Triste," op. 44, Sibelius, and the symphonique poem "Les Preludes," Liszt. This was the first appearance of the Cleveland Orchestra in Syracuse and much interest had naturally been aroused in its coming. Sokoloff won the approval of the splendid audience in attendance from the start by his vigorous and magnetic style, his careful attention to tone and rhythm, and the excellent balance and precision shown by the orchestra throughout. While the full complement of men was not brought the fifty-five members who appeared played in a wonderfully effective manner and their work proved very pleasing both in orchestral selections and in their accompaniments for the soloists.

Mr. Werrenrath was in excellent voice and was encored again and again, being forced to give several extra selections in addition to those on his program, these including the prologue ("Pagliacci"), by Leoncavallo; "Vision Fugitive" (from "Herodiade"), of Massenet, and the Toreador's Song (from "Carmen"), Bizet. Mr. Werrenrath is a favorite in Syracuse and his sincerity, his every evident desire to please, and the pleasing character of his voice gave great satisfaction to his audience. The Festival chorus, under the able direction of Prof. Howard Lyman, gave the barcarolle (from "Tales of Hoffmann"), Offenbach, and "Oh Italia Beloved" (from "Lucrezia Borgia"), Donizetti, for the first group, and chorus of Philistines (from "Samson and Delilah"), Saint-Saëns, and spinning chorus (from "The Flying Dutchman"), Wagner.

WORK OF THE CHORUS.

The work of the Festival chorus this season was in many respects far superior to any done last year. Then it had to be built up from the beginning, as there has been no festival for so many years that most of the regular singers in the choruses were no longer available. This year a considerable number of those who were in the chorus last year again became members of it and this made Prof. Lyman's task of training them materially easier. In sharpness of attack, clearness of tone, beauty of shading and expression, and general ability the chorus was exceptionally good. It was frequently encored throughout the festival and was forced to repeat several numbers. The chorus numbered about three hundred voices and the massed singing with full orchestra accompaniment was very effective.

TUESDAY AFTERNOON, MAY 3.

The second concert, on Tuesday afternoon, May 3, was a symphony concert, with Harold Bauer, pianist, as soloist. The orchestral selections were symphony No. 6 in B minor, op. 74, "Pathetic" by Tchaikowsky; the prelude to "Lohengrin," Wagner, and the "Capriccio Espagnol," op. 34, of Rimsky-Korsakoff. The Tchaikowsky symphony was played by Sokoloff's men with great artistry and intelligence, and with great beauty of tone and climax. Mr. Bauer's selections included the E flat major concerto for piano, No. 1, of Liszt, and a group which included Liszt's etude in A flat, Ravel's "Jeux d'Eau," and Saint-Saëns' etude en forme de valse. The audience was so highly pleased with the renditions, that he was compelled to play two encores after the group. He was accorded a thunderous demonstration on appearing to play the Liszt concerto, which was splendidly done, the sustaining work of the Cleveland players being especially fine.

TUESDAY EVENING, MAY 3.

The recital on Tuesday evening was marred by the only disappointment of the week. Marguerite D'Alvarez, the contralto, who was to have been the leading soloist, was unfortunately detained in Detroit by illness and was unable to appear. Very fortunately the Festival management was able to secure Emma Roberts, the contralto, to take Mme. D'Alvarez's place. Miss Roberts won the hearts of the listeners from the very first, her personal attractiveness and her very evident desire to please, knowing that her audience had expected to hear Mme. D'Alvarez, and the beauty of her singing all combining to make her appearance a great success. Her numbers included "Mon coeur s'ouvre a ta voix" (from "Samson and Delilah"), Saint-Saëns; "Habanera" (from "Carmen"), Bizet; "The Clock," Fevrier, and encores which included Fournedau's "Carnival," "Swanee River," "I Stood on the River of Jordan," and simple love ballads. Her voice is one of great sweetness, yet possessing rare range and velvety timbre, often found lacking in a voice of this quality. Her work at times was quite dramatic and she was called upon to respond to encore after encore.

Lambert Murphy, tenor, was the second soloist on the evening's program. His selections were "Ah! fuyez, douce image" (from "Manon"), Massenet, and the solo part in the chorus, "The Chariot Jubilee," R. Nathaniel Dett. He sang with ease and power, and was repeatedly encored,

giving among others "In Flanders Field" and "In the Time of Roses."

The chorus numbers included a group, two of which, the "Night Song" of Rheinberger and "Ave Verum" of Charles Huerter, were sung without accompaniment; and the third, Coleridge-Taylor's "Viking Song," with orchestra accompaniment. The "Ave Verum" of Mr. Huerter is dedicated to the Syracuse Festival Chorus and was given with fine effect. So insistent was the applause following the rendition of this composition that the composer, whose home is in Syracuse, was forced to rise and acknowledge the plaudits of the audience. The "Viking Song" was also done with excellent effect and had to be repeated to satisfy the listeners.

The second appearance of the chorus on the program was in a motet for chorus, tenor solo, and orchestra, entitled "The Chariot Jubilee," and dedicated by the composer, R. Nathaniel Dett, to the Syracuse University Chorus. This number was given its first performance on a large scale in America. The composer, Mr. Dett, who is a native of Niagara Falls, a graduate of Oberlin College and now head of the musical department in Hampton University, attended the performance and with his mother and a party of friends occupied a box. Prior to the performance of the work Mr. Dett was introduced to the audience by Mr. Cowie, president of the Festival Association, and spoke briefly and pointedly on the religion of the negro and the efforts now being made to raise the sacred songs of the negro out of the field of "jazz" and ragtime into their proper sphere. The number was sung with excellent effect by the chorus, and the composer and the conductors of orchestra and chorus shared in the enthusiastic applause which followed. The orchestra appeared in three excellent numbers, overture to "Prince Igor," Borodin; excerpts from "La Boheme," Puccini, and "March Slav," Tchaikowsky.

WEDNESDAY AFTERNOON, MAY 4.

The fourth concert of the festival was given on Wednesday afternoon, and was the annual children's concert. The school children, under the leadership of John J. Raleigh, made their annual appearance with great success. Their offerings included "Swing Low, Sweet Chariot," negro spiritual, and "Bendemeer's Stream," Thomas Moore, followed later by "The Gay Gypsies," St. Quentin. They entered into the spirit of the songs with great enthusiasm and their work was notable for their splendid enunciation. They gave as an encore, a special setting of "America, the Beautiful."

The soloist of the afternoon was Marie Tiffany, who



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sang the aria "Oh! quand je dors," of Liszt, with accompaniment by Mrs. J. Leslie Kincaid. Later in the program she sang "The Unforeseen," Scott; "A Fairy Story by the Fire," Merikanto, and "Les Filles de Cadix," Pierne. Miss Tiffany entered in the spirit of the occasion and sang with such grace and charm that the adults in her audience enjoyed her work fully as much as did the children in the chorus.

The orchestra numbers were selected because of their appeal to children and included the "William Tell" overture, Rossini; Elgar's suite, "The Wand of Youth"; the Strauss "Blue Danube Waltz," "Kol Nidrei," for cello and orchestra, of Max Bruch; two Indian dances, "Deer Dance" and "War Dance," by Charles Sanford Skilton; as encores Sokoloff played the Chinese and Russian dances from Tchaikowsky's "Nutcracker" suite, in some cases giving a word of explanation to the children regarding the selections played. This added much to their delight and they gave the closest attention to the orchestral work. Included in the program were a duet, "The Swan," Saint-Saëns, played by Victor de Gomez, cellist, and Sepp Morscher, harpist, and also some solo numbers for each instrument. The work of both men was artistic, the work of Mr. Gomez in the "Kol Nidrei" being especially effective.

WEDNESDAY EVENING, MAY 4.

The closing concert on Wednesday evening brought Lucrezia Bori, soprano of the Metropolitan Opera Company, as the soloist. Mme. Bori gave a difficult and trying program of three arias, her selections being "Giunse alfin il momento" (from "Marriage of Figaro"), Mozart; "Depuis le jour" (from "Louise"), Charpentier; and "Mi chiamano Mimi" (from "La Bohème"), Puccini. This was Mme. Bori's first appearance in Syracuse and she was given a magnificent ovation. Every seat in the theater was filled and the audience compelled her to respond to encore after encore following each appearance, until her supply of encore numbers was exhausted and she had to send back to the hotel for more selections to satisfy her listeners, singing these last numbers with piano accompaniment. Few artists have appeared in this city of late years as generous with their art as was Mme. Bori, and this feature of her recital was greatly appreciated by her audience. Her singing of Charpentier's aria was so exquisite that she was compelled

(Continued on page 60.)



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Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 4 West 130th Street, New York City.

The judges will be Josef Stransky, Henry Hadley, Hans Letz, Bernard Sinshemer, Herman Spielter, Roberto Moranzoni and Joan Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

For all further information regarding the contest

Address the secretary **QUINTET CONTEST**

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MUSIC ON THE PACIFIC SLOPE

(Continued from page 51.)
S. F. S. O. "Pop" CONCERT.

The San Francisco Symphony Orchestra, with Alfred Hertz conducting, gave a remarkably enjoyable gala "Pop" concert in the Harmon Gymnasium, March 12. Every number was thoroughly enjoyed by the practically full house. At the conclusion of the first part, which was marked by a wonderful rendition of the "Tannhäuser" overture, Mr. Hertz was recalled time and again and the orchestra had to rise in response. The two soloists—Louis Persinger, violin, and Horace Britt, cello—gave delightful examples of their rare musicianship. Mr. Britt's solos, including flute obligato by Anthony Linden and harp obligato by Kajetan Attl, aroused the great audience to a high pitch of enthusiasm to which he responded five times.

The "Rienzi" overture came as a fitting conclusion to a brilliant and varied program.

MUSICAL ASSOCIATION CONCERT.

March 24, Emilio De Gogorza, baritone, offered a varied program. Helen M. Winslow, at the piano, adequately supported the artist. This recital marked the fourth concert of the eleventh season of the Berkeley Musical Association, under the able secretaryship of Julian R. Waybur. HADLEY WORK GIVEN FIRST WESTERN PERFORMANCE AT GREEK THEATER.

Under the blue sky and warm sun of spring, five or six thousand persons assembled in the Greek Theater for the eleventh annual Good Friday revival of Rossini's "Stabat Mater" on Friday afternoon, March 25. A special attraction of this year's program, and one which had aroused much interest among singers and musicians, was the announcement that Henry Hadley's ode for mixed chorus, solos and orchestra, "The New Earth," was to have its first Western performance. It had an excellent reception.

The Good Friday concert was under the management of Selby C. Oppenheimer, and the direction of the University Chorus, Paul Steindorff, who had trained a chorus of 200 mixed voices, including the San Francisco Choral Society, the Wednesday Morning Choral of Oakland, the Berkeley Oratorio Society, and an orchestra of sixty pieces with Giulio Minetti as concertmaster. Mildred Randolph, pianist, accompanied. The soloists were Myrna Sharlow, soprano of the Chicago Opera; Maude King Clark Upham, mezzo-soprano; John B. Siefert, tenor; George W. Piner, tenor, and Henry L. Perry, bass.

NOTES.

On March 15, the management of the Greek Theater presented Lawrence Strauss, tenor, and Stephanie Shohatowitch, pianist, in a joint recital in Wheeler Auditorium.

The Berkeley Theater of Allied Arts has secured the auditorium formerly used by the Defenders' Club, called the Garret Theater.

Gladys Gerrich, graduate of the University of California, who went to New York a year ago to perfect her study of esthetic dancing, has returned to the Pacific Coast, and will appear in a number of productions.

A testimonial concert was given recently in honor of Inez Carusi, at Tamalcraft House, when the entire evening's music consisted of selections from Madame Carusi's compositions, vocal and some instrumental. A feature of the program was numbers sung in costume by Marie Dvorák, grandniece of Anton Dvorák, the composer.

Consisting of pupils of Roscoe Warren Lucy, the Beethoven Piano Club held an open meeting recently at the Berkeley Piano Clubhouse when an interesting program was offered. E. A. T.

SAN FRANCISCO ACCLAIMS CHICAGO OPERA COMPANY

Two Weeks' Engagement Proves a Tremendous Success—
Gratuité Due Selby Oppenheimer for Season—New
York Philharmonic Wins Plaudits—Club
Choral Sings

San Francisco, Cal., April 29, 1921.—The visit of the Chicago Opera proved to be the fulfillment of visions. Music lovers have always cherished their dreams of hearing opera in New York, London or Paris; of watching performances, sumptuous in their staging, splendid in their music and perfectly balanced in their artistic arrangement. And, while the imagination was traveling afar in search of the ideal, it was recalled by reality. And the reality was made possible by the energy, the vision and faith of Selby C. Oppenheimer, who knew his San Francisco and knew that she would respond fully to his efforts. He left nothing undone to make the presentations all that the artist could ask.

More artistic presentations of opera than the Chicago organization gave would be difficult to find in any world capital.

During the first week San Francisco enjoyed brilliant performances of "Otello," "Carmen," "La Traviata," "L'Amore dei Tre Re," "Il Trovatore," "Lucia di Lammermoor" and "Faust," with Mary Garden, Lucien Muratore, Rosa Raisa, Charles Marshall, Frieda Hempel, Giacomo Rimini, Georges Baklanoff, Edward Johnson, Alessandro Bonci and Cyrena Van Gordon.

"LUCIA" AND "FAUST" CLOSE FIRST WEEK OF OPERA.

Closing the first week of the engagement in the Civic Auditorium, the Chicago Opera Association gave two delightful performances, presenting "Lucia di Lammermoor" in the afternoon and "Faust" at night. Mary Garden, Lucien Muratore and Georges Baklanoff were the stars. The dynamic Giorgio Polacco was at the conductor's post, and directed the score with verve and magnetic vitality.

At the matinee performance, Frieda Hempel gave most entrancing deliveries of the roulades and cadences of Lucia. Her flexible and pellucid voice was in perfect condition, and she sang with rare tenderness and charm. She captured the house with her first aria and held it enthralled to the last soaring note of the "Mad Scene."

Alessandro Bonci sang the role of Edgar with lyric fervor. As a master of the bel canto method he has few equals, and his skill in phrasing and vocal placement were in constant evidence. Giacomo Rimini was an excellent Ashton, and Jose Mojica made fine use of his opportunities

as Bucklaw. Virgilio Lazzari, Philine Falco and Lodovico Oliviero completed the cast.

BARITONE MAKES DEBUT IN "RIGOLETTO."

A new operatic singer "arrived" in the favor of music lovers, and another page was written in the musical history of San Francisco, April 17, when Joseph Schwarz, baritone, made his American debut in opera in the title role of "Rigoletto," with the Chicago company. An ovation was accorded him at the close of the third act. It was a signal triumph. In the second act he warmed to his task and began to display the richness and tonal variety of his voice, and in the heavy third scene he released all his resources in a splendid climax of irresistible dramatic vocalism. Schwarz has a voice that compels through two principal attributes—a resonant and virile timbre and a tonal shading exceptional in combination with a power that is almost rugged. His pianissimo tones have lyric smoothness and sweetness, his mezzo voice is admirably warm and supple, and his full tones are sonorous as trumpet calls. His technical skill is masterly, and he is ever in absolute command of volume, color and pitch. A more impressive impersonation of the hunchback has not been seen here.

Amid all the honors that went to the new star the excellencies of the other principals were not overlooked. Frieda Hempel sang Gilda with a mingling of brilliance and tenderness delightful to hear. Alessandro Bonci handled well the role of the Duke of Mantua, singing with warmth and freedom of tone. Virgilio Lazzari was the Sparafucile and Carmen Pascova the Maddalena. All worked together with sympathy and consideration, with an eye to total effect. The performance in its entirety, as a work of artistic coherence, unity of elements and vitality of action, was the finest that one could desire. Pietro Cimini conducted with his accustomed care.

"CAVALLERIA" AND "PAGLIACCI" OFFERED.

"Cavalleria Rusticana" and "Pagliacci," the inseparable operatic twins, were performed with much intensity of action and earnestness. Giorgio Polacco was conductor, his dramatic energy giving vitality to every detail. Lucien Muratore was the focus of honors in the Leoncavallo opera, winning with his splendid singing and histrionic artistry. A more gripping rendition of Canio's laments and rages is not stored among my memories. His vocalism was literally overwhelming in its emotional intensity and concentration. Giacomo Rimini as Tonio sang with a richness of voice that he has not equaled since his Iago of the opening night. His reading of the prologue was so sonorous and full throated as to win him a half dozen recalls. Margery Maxwell, fresh in voice and picturesque in person, made a charming Nedda. Desire Deferere was the Silvio of the cast, giving to the part as well as to that of Alfio in "Cavalleria" a vocal distinction not usually found therein.

"TOSCA" CLOSSES OPERA SEASON.

With the performance of Puccini's "Tosca" the San Francisco season came to an end April 23. The enthusiasm of the great audiences has inspired the artists to excel their own best performances and the productions have given increased vehemence to the love of music.

Friday night, Joseph Schwarz repeated his remarkable interpretation of the hunchback jester in Verdi's "Rigoletto," charming a crowd of about 8,000 persons—the largest of the season. Many enjoyed the repetition, for which they had earnestly pleaded, more than the first hearing, as they had more leisurely opportunity to appreciate Schwarz's vocal and histrionic triumphs.

Again Frieda Hempel bewitched her hearers with her beautiful voice, and Alessandro Bonci sang the role of the duke with distinguished artistry, while the other members of the cast, with Pietro Cimini directing the musicians, cooperated admirably, achieving new successes for themselves and the entire organization.

NEW YORK ORCHESTRA WINS PLAUDITS.

Orchestral playing of such a high standard as to be practically perfect was exhibited by the New York Philharmonic Orchestra, April 24, at the Civic Auditorium, in its only San Francisco concert this season. Josef Stransky, conductor, has a composite instrumental body at his com-

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mand that answers perfectly to his slightest wish. The orchestra has a high degree of precision, balance and solidity of tone. It might have been thought that, after two weeks of entrancing grand opera, people would be satisfied with music, but yesterday afternoon's attendance at the Exposition Auditorium proved that it is something that grows with what it feeds on.

CLUB CHORAL SINGS AT CALIFORNIA.

As a variation from individual soloists, patrons of the California Theater Sunday concerts enjoyed April 24 the ensemble singing of the California Club Choral under the direction of Homer Henley. The organization presented an interesting rendition of Henri Bemberg's dramatic cantata, "La Mort de Jeanne d'Arc," the work showing careful training. Hildred Hansen Hostetter handled the solo soprano part in a capable manner. Herman Heller directed his orchestra of fifty in the overture to "La Princesse Jaune" (Saint-Saëns), a waltz, "The Hussars" (Ziehrer), selections from "Zaza" (Leoncavallo), and Henry Hadley's "Herod" overture. Leslie V. Harvey at the organ closed the program with Handel's "Largo."

Henry Hadley, one of America's most noted and most prolific composers, was honored by an ovation which followed the announcement of Director Herman Heller that Hadley was in the house. As he arose from his seat, amid applause, a spotlight was thrown upon him. Hadley's "Herod" overture was played by the orchestra. C. R.

SAN CARLO PAYS NINTH ANNUAL VISIT TO TACOMA

Gallo Forces Give Excellent Programs—Anna Fitzu a Popular "Guest" Artist—Ladies' Musical Club Events—Notes

Tacoma, Washington, March 28, 1921.—The San Carlo Grand Opera Company, visiting Tacoma on its ninth annual tour, brought to this city Fortune Gallo's aggregation of noted artists in a repertory which drew to the Tacoma Theater a record attendance for the performances. "Madame Butterfly," with Anna Fitzu, American soprano, in the leading role; a matinee with "Carmen" as the opera, and on the closing night "Il Trovatore," were the offerings. An overflow audience of music lovers greeted Miss Fitzu with enthusiasm, remembering the delight given Tacomans by her brilliant concert in the Stadium last June, a notable event of the summer series. Miss Fitzu was a pathetic and appealing Cho Cho San, demonstrating her histrionic and dramatic ability. The bell-like resonance of her voice was incomparably beautiful and her diction accurate even in passages of the utmost stress and intensity. Throughout the entire three productions staged in Tacoma the San Carlo company, with capable principals, fine ensemble, and the orchestra of sympathetic musicians under direction of Gaetano Merola, left nothing to be desired either in interpretation or detail.

LADIES' MUSICAL CLUB EVENTS.

Further interludes of notable musical events during the quiet of the Lenten season were the programs given under auspices of Virginia Dare Chapter at the Soldiers' and Sailors' Clubhouse, and the popular fortnightly concerts of the Ladies' Musical Club. Paul Pierre McNeely, well known pianist and composer of the Northwest, whose brilliant interpretative gifts have made him a favorite with Seattle and Tacoma audiences, was presented in the role of composer at a largely attended concert given under the club's auspices on March 14. The ballads by Mr. McNeely, featured in three groups on the program, were highly artistic, individual in style, and attested breadth of musicianship. They were interpreted by Dorothy Dial, soprano, and Frank Meeker, tenor of Seattle. A pianist new to Tacoma, introduced at this concert, was Mrs. Jeanne Farrow Kimes, an artist pupil of Mr. McNeely, who played a group of Debussy and Brahms numbers with exceptional ability and finish. Assisting soloists were Mrs. Ellis Elwell and Sophy Preston, pianists, and Stella Rhel, violinist.

On March 22 a concert appropriate to Holy Week was devoted to the discussion of oratorio music. The chairman of the program committee, Mary Humphrey King, gave a well balanced paper on the subject of oratorio with reviews of the masters of sacred music. Leading soloists of the city, presenting the program, were Frederick Kloepper, baritone, who scored a triumph in his masterly singing of arias from the "Messiah" and "Elijah," Mrs. Donald D. Dilts, soprano, who appeared as soloist in two oratorio numbers; Mrs. George C. Hastings and Mrs. W. W. Newschwander, with Pauline Endres, Tacoma pianist, as accompanist.

Following a custom established several years ago, members of the Tacoma Ladies' Musical Club presented a Lenten program at the Sunset Club in Seattle with Frederick W. Wallis, director of the club, as soloist, assisted by Mrs. Frederic W. Keator, soprano, and eighteen members of the club chorus. Violin solos by Margaret McCullough Lang, of Seattle, were an added attraction. Mrs. Frederick Bausman and Mrs. Edgar Ames, of the Sunset Club, acted as hostesses for the Seattle reception committee.

TACOMA NOTES.

Tacoma is represented in the famous Wellesley College Glee Club this year by one of her talented singers, Anita Merry Wheeler, daughter of Dr. and Mrs. Ernest Wheeler,

who was chosen as one of the ensemble to appear in Philadelphia at a joint concert with Haverford College.

Mrs. Frank Montelius, contralto, a former member of the Tacoma St. Cecilia Club, who has been in this city for several months visiting her parents, Mr. and Mrs. N. C. Spellman, left recently for her home in Chicago.

Under the direction of Chaplain Burling an enjoyable musicale was given on March 16 at the 59th Infantry Service Club at Camp Lewis. Soloists were Mrs. James Eyre Macpherson, soprano, of Tacoma; Mrs. Edward T. Ness, violinist, and Pauline Endres, pianist.

Kaethe Pieczonka, the Tacoma cellist, left recently for a concert tour through the South and Middle West.

A delightful musicale, given under auspices of the Woman's Club, at the Tacoma Woman's Clubhouse, presented in artistic numbers Coralie Flasket, pianist; Audley Hall and Rgnes Lyon, violinists; Mrs. William Schlarb, pianist, and W. R. Flasket, flutist.

Adrienne Langer Marcovich, accompanist for the St. Cecilia Club and one of Tacoma's most accomplished pianists, returned from a three weeks' visit in New York recently.

Lillian B. Purdy presented pupils in a largely attended piano recital at her studio on March 10.

The Lyric Quartet of Tacoma, with John Henry Lyons as director, presented programs at the closing of the seventeenth legislative session at Olympia, the state capital, appearing before enthusiastic audiences both in the House and the Senate.

Blanche and Florence Yorktheimer, graduates of the Aquinas School of Music of this city, are in the East on tour, as professional pianist and violinist respectively.

For the furtherance of musical activities at the College of Puget Sound, two additional quartets and an enlarged orchestra have recently been organized under the direction of Kenneth Aldrich, the newly elected supervisor of music at the college.

Mrs. J. T. Powers, prominent Tacoma teacher, formerly a student of the Carl Bronson Vocal School at Los Angeles, in the second and third of a delightful series of recitals arranged for her pupils in voice, presented Helen Robinson, mezzo contralto, and Helen Rice Peterson, lyric soprano, in artistic programs. K. M. K.

SAN CARLO FORCES PAY THEIR ANNUAL VISIT TO VANCOUVER

Anna Fitzu Scores Triumph as Guest Artist—Local Operatic Society Gives "Patience"—Victoria Artists Please—Music at the Capitol

Vancouver, B. C., April 5, 1921.—The four days beginning March 22 marked the third annual visit of the San Carlo Grand Opera Company at the Avenue Theater. The repertory was "Madame Butterfly," "Cavalleria Rusticana," "Pagliacci," "Carmen," "Faust" and "Il Trovatore." "Madame Butterfly" was chosen for the opening night and

the performance was of particular moment as it was the occasion of the first appearance here of one of Fortune Gallo's "guest" artists, Anna Fitzu. This distinguished soprano accomplished an unqualified triumph by the effulgent tonal beauty of her voice and the vibrant feeling with which she sang and acted the titular role. Giuseppe Agostini, Mario Valle and Stella De Mette achieved individual success as well as giving admirable support to the star.

"Faust" was given with an excellent cast, the principals meeting the requirements of the characters in appearance and voice. Madeleine Keltie delineated Marguerite with charm of acting and vocal brilliancy; Filade Sinagra was thoroughly satisfying in the part of Faust. The splendid physique and stately bearing of Pietro De Biasi made his Mephistopheles a properly dominating figure. Mario Vallo's scrupulous attention to detail, finished artistry and virile voice made Valentine take a prominent place in the general success. May Barron was an attractive and pleasing Siebel. The audience was especially enthusiastic throughout. Gaetano Merolo conducted.

LOCAL OPERATIC SOCIETY GIVES "PATIENCE."

During February the Vancouver Operatic Society gave three performances of Gilbert and Sullivan's "Patience" at the Avenue Theater. The opera was very well given under the efficient musical and stage direction of J. C. Welch and Lee Morris, respectively. This is the seventh season that the society has met with gratifying success and work has already been commenced on "The Toreador."

VICTORIA ARTISTS PLEASE.

May Izard, violinist, and Eva Hart, soprano, two talented artists of Victoria, B. C., gave a recital at the Hotel Vancouver on March 10. The evening was a pronounced artistic success, and there was no lack of appreciation on the part of those present. Both Miss Izard and Miss Hart disclosed exceptional ability in a finely interesting program.

MUSIC AT THE CAPITOL.

On March 12, the Famous Players Corporation opened its new theater—"The Capitol." The theater has a seating capacity of over two thousand, and the interior has been magnificently finished. The management had announced that music will take a prominent place in the theater and, to judge from the splendid twenty-piece orchestra, this is being fulfilled. The building was formally opened by Mayor Gale and in addition to the pictures an excerpt from Gounod's "Romeo and Juliet" was given by Leila Auger and Victor Edmunds. E. R. S.

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Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, June 20, 1921.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Dallas, Texas, May 10; Memphis, Tenn., June 28.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.

Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas, June 14, July 19.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Oxford College, Oxford, Ohio, June 27 to July 30.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., entire season beginning Jan. 5, 1921.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Chicago classes April, May, June; Buffalo, N. Y., August.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill., Dallas, Texas, June 1; Chicago, August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.

Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore., June 17.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tene, 469 Grand View Street, Los Angeles, Cal. Normal Class, June 21.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, May 30—Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., May 2—June 6.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.

Mattie D. Willis, Normal Class, New York City, June 15; 915 Carnegie Hall.

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BETHANY-WEST-YOUNG RECITAL AT PATTERSON'S.

Jewel Bethany, pianist; Mary West, violinist, and Mildred Young, soprano, the first two from Forth Worth, Tex., the last named from Vernon, Tex., united in a recital at the Elizabeth Kelso Patterson studio on April 27. The three Texas young ladies all study with prominent New York teachers, Miss Young being Miss Patterson's pupil, and all do credit to their native state. The program, of seven numbers, contained much good music by modern composers, a fair sample of those given at the Patterson studio, so it is printed: "Fiore Che Langue" (Rotoli), "Le Parlate d'Amor" from "Faust" (Gounod), Three Songs of Pierrot (Edwin Hughes), "Elegie" (Massenet), "By the Waters of Minnetonka" (J. Lieurance) and "Irish Weather" (Margaret Hoberg), Mildred Young, soprano; nocturne, waltz, polonaise (Chopin), "Magic Fire Music" (Wagner-Brassin), mazurka, tarantella (Leschetizky), Jewel Bethany, pianist; "Slavonic Dance" (Dvorák-Kreisler) and "Hejre Kati" (Jeno Hubay), Mary West, violinist; "Ave Maria" (Gounod), by Mildred Young, Mary West and Jewel Bethany; sonata, D major (Nardini), Mary West and Jewel Bethany, Harry Horsfall presiding at the piano.

Jewel Bethany, pianist, played with good technic and very clearly in all her work. Mary West, violinist, has a fine, big tone. She was most successful in the "Hejre Kati" (Hubay), which she played with much brilliancy. Mildred Young, soprano, has a rich, full voice; she sang and had to repeat Edwin Hughes' songs, Mr. Hughes playing the accompaniments.

COLLINS-POPE RECITAL.

Laura Sedgwick Collins invited the friends of her pupil, Beatrice Dale Pope, to hear her in Carnegie Hall (Beebe studio), April 30, in a program of recitations, monologues and poems set to music. The occasion was informal, but enjoyable and well attended. Frances Bartlett played Schumann's "Nachstücke" and Grieg's "Spring Song" very sympathetically, and the program closed with Miss Collins' song-poem, "The Prince of Wales."

By special request, Miss Collins, the New York State vice-president of the National Shakespearean Federation, Mrs. James Madison Bass, president, read the eloquent message telegraphed to Governor Miller in honor of the Shakespeare celebration on April 23. This was received with great applause and appreciation, and copies will be sent to some of the most active federated clubs, to public schools where there is special interest in Shakespeare, to Toronto, to the Rev. J. H. Shakespeare, of London, England, and to Henry D. Fruit, federation corresponding secretary. Music and other arts which Shakespeare embodies may well take heart in the active cooperation of Governor Miller and his interest in their encouragement and further development.

LEILA H. CANNES AT HOME.

A delightful "At Home" was given by Leila Hearne Cannes, president of the Women's Philharmonic Society of New York, April 27. The pleasure of the occasion was greatly enhanced by the presence of Charles Wakefield Cadman, well known American composer, on a trip East from California, who accompanied the singing of his own compositions. The first group—"My Heart," "Call Me No More," "Canoe Song"—was sung by Constance Eberhart, and the second group—"Spring Song" from "Shanewis," and "The Doe Skin Blanket," by Harriet Story MacFarland, of Detroit, who has sung Mr. Cadman's songs with fine success for some years.

Helen Thomas, soprano, with a pleasing personality and a rich, strong voice, sang "Chanson Norvegienne" (Fourdrain) and "O Mio Babbino" (Puccini), accompanied by Lou Olp, who also accompanied Mrs. MacFarland in other songs. Carl Clause, violinist, played "Reverie" (Vieuxtemps) and "Mazurka de Concert" (Musin), accompanied by the hostess, Mrs. Cannes.

Leila Troland, composer, was present and sang, to her own accompaniment, several negro spirituals and humorous songs. Lillian Croxton, coloratura soprano, was on hand, but could not sing owing to the condition of her throat. The affair closed with the playing by S. Walter Krebs of a Chopin ballade and his own "Dirge," which has been performed by Augusta Cottlow in Aeolian Hall, New York.

WOMEN'S PHILHARMONIC SOCIETY CONCERT.

The last musicale for the season of the Women's Philharmonic Society (Leila Hearne Cannes, president), took place April 24 at Carnegie Hall. The program was a joint recital given by Mrs. Cannes, pianist, who played "Dedication" (Schumann-Liszt), "Se oiseau j'étais" (Henselt), "Barcarolle" (Rubinstein), "La Filusee" (Raff) and scherzo, op. 31 (Chopin). Barbara Eldredge, soprano, a member, sang "Chant Hindu" (Bemberg), "Do Not Go, My Love" (Hageman), "Sweet Love" (Strauss), "Dreams" (Wagner) and "Ah, Love, But a Day" (Beach). Mrs. Cannes' pieces were

rendered artistically, showing intense appreciation of their contents, while the climaxes, especially in the scherzo, were marked by fire and brilliancy; she was recalled many times and repeated a part of the scherzo. Mrs. Eldredge's splendid work also came in for a due share of recalls from the enthusiastic audience; she sang two encores, one of which was a Japanese song written by Florence M. Grantland, her efficient accompanist. Edith Totten, the guest of honor, made a happy and interesting address. Mrs. David Graham and Mrs. James B. Scott received guests and Mrs. Motel Falco was hostess.

REMELL PLAYS AT WANAMAKER'S.

Pupils of the Helen Guest studios gave a dramatic art and dance recital at the Wanamaker Auditorium, Saturday afternoon, April 30, which was delightful. George S. Remell was the efficient accompanist, playing appropriate music for the varied dances. He also gave a group of piano solos which were enthusiastically received. He interpreted Godard in good style, playing his "En Valsant," "Pan" and "Le Cavalier Fantastique," the latter being particularly well executed. One of the loveliest dances was "Spring," interpreted by Ruth Clow. For this Mr. Remell played Mendelssohn's "Spring Song." Then there was an "Irish Lilt," given by a group of nine girls, with a gay Irish tune for accompaniment; "Highland Fling," with popular Scotch airs; "Shades of Holland," with Dutch songs; "Skating," "Daisies," "Buck and Wing," "Valse Espagnole," and many others. The "Ballet Classique" was especially charming and graceful, eight dainty dancers taking part. The beautiful and appropriate costumes for each dance were an important feature. "Where Are You Going?" was quite a taking song with the audience as given by little Elizabeth Dig-

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nan and Joffre McNulty in milkmaid and milkman attire. The program was concluded with a group dance, "In the Days of Long Ago," arranged by Helen Guest. This was preceded by a short reading, and the dance included the minuet, and the Virginia reel, effective lighting enhancing the pretty dancing.

ROSEMARY PFAFF AT HOTEL MAJESTIC.

Sunday night, May 1, Rosemary Pfaff sang two groups of songs for many appreciative listeners at the Hotel Majestic. Her numbers included two of Charles Wakefield Cadman's, "From the Land of the Sky Blue Water" and "Far Off I Hear a Lover's Flute," given with exquisitely pure and sweet tones. "Addio del passato," from "La Traviata," and "Je Suis Titania," from "Mignon," were rendered with feeling and good vocal technic. Under the instruction of Mme. Schoen-Renee, Miss Pfaff is making fine progress, and her ever increasing popularity is a result of her real art. Arthur C. Morgan, the remarkable boy sculptor, is soon to start a bust of Miss Pfaff. He is the sculptor of the bust of Dr. Simon Baruch, and has recently been given considerable attention in the papers.

EIGHT ROEDER PUPILS PLAY.

Continuing his monthly Saturday afternoon studio recitals (Carnegie Hall), Carl M. Roeder presented eight young pupils on April 30. On the program were compositions by classic composers such as Mozart and Gluck, and modern composers, Brahms, Albeniz, MacDowell, Debussy, Dohnanyi and others. Of the pianists who played, Olive C. Hampton and Therese Obermeier are undoubtedly the most

advanced. Their names have appeared on Roeder programs in the past. Dorothy Roeder, the young daughter of this specialist in piano playing, has been frequently commended in the MUSICAL COURIER, for she has undoubtedly pianistic gifts. Others who appeared were Anna Bernstein, Grace Howe, Evelyn H. Hunt, Laura Sciaky and Edward Habig. The next recital will be given on Saturday afternoon, May 21.

WALTER MILLS SINGS.

Walter Mills, baritone, was soloist at a Vanderbilt Hotel Sunday evening concert April 17. He sang songs by Franz, Speaks, Watts, Lieurance and Russell, and his voice and style were much admired. April 19 he was soloist at the Bayonne Teachers' Association spring concert, at the high school, when he sang some of the same songs. Irving Hassell played his accompaniments.

MISSES HOYT MATINEE MUSICALES.

Frances and Grace Hoyt gave their annual musical matinee at the Morosco Theater on April 28. These annual events by the Hoyt sisters are invariably interesting, including as they do "Tableaux Chantants," monologues, songs, folk songs of Holland and Wales, and request numbers. At the last affair "The Story of the Willow Plate" was the main attraction, and this Japanese affair proved of interest to the large audience, among which were the following patronesses: Mrs. John A. Dix, Carrie Bridewell-Benedict, Laura Sedgwick Collins, Mrs. George Gould, Mrs. E. D. Lee Herreshoff, Mrs. Edward Swift Isham, Mrs. William Willet McAlpin, Mrs. Adolph Obrig, Mrs. Frederick Steinway, Mrs. S. De Lancey Townsend, Mrs. Louis von Bernuth, Louise Veltin and Mrs. Richard Mansfield.

MALKIN RELATIVE PRAISED.

Franz von Hoesslin, the leading conductor of the National Theater and Opera House, Mannheim, Germany, is married to the sister of Manfred Malkin, she being a prima donna in that opera house. He conducted a concert of the Philharmonic Orchestra in Berlin not long ago and won splendid notices, more especially from the Mittagzeitung and the Staatsbürgerzeitung. He was especially praised for his conducting of "Don Juan" (Strauss).

WARREN CONDUCTS AT ASCENSION CHURCH.

Richard Henry Warren was guest conductor on May 4, presenting Parker's "Hora Novissima" at the third annual concert of the Ascension Oratorio Society. The bad weather did not prevent a large attendance. The soloists included Dicie Howell, Amy Ellerman, Arthur Hackett and W. B. Blix. This work was first presented twenty-four years ago by the Church Choral Society, Mr. Warren conducting.

VON KLENNER PUPIL SINGS.

Marie Dzikowicz, soprano, singing coloratura songs by Dell' Acqua and d'Hardelot, appeared at the thirty-fourth social evening of the University Forum of America, in the grand ball-room of the Hotel Majestic on April 26. She was accompanied by her teacher, Baroness Katherine Evans Von Klenner, and made a hit with the large audience. Alexander Milne, "boy tenor," was also on the program.

NEW JERSEY N. A. O. RALLY.

The annual rally of members and friends of the New Jersey branch of the National Association of Organists, Henry S. Fry president, is announced for Wednesday, May 25, beginning at 10:00 a. m., in Princeton, N. J. Mrs. Bruce S. Keator is state president, and under her vigorous and tactful management a program of much interest has been prepared, including the following: fifteen minutes of organ music, Alexander Russell; greetings and responses, Dr. John G. Hibben, president of Princeton University, and others; address by Rev. Dr. William P. Merrill, pastor of Brick Presbyterian Church, New York; reception, luncheon (served in Proctor Hall); organ recital, Dr. Clarence Dickenson, organist, with John Barnes Wells, tenor. A large contingent of members from New York are expected. Trains leave on the hour for Princeton.

CELLIST DURIEUX PLAYS.

Willem Durieux, the Dutch cellist, was the main attraction at the May 3 meeting of the Arts Assembly. May Elkins Frese appears to be the prime mover in this association, which aims to establish its own club house at an early date.

MARBLE COLLEGIATE CHURCH MUSIC.

With a reorganized choir under Richard T. Percy, the music in the Marble Collegiate Church the coming year will assume increased activities. The first special musical service took place May 8, marking the thirtieth anniversary of Rev. Dr. Burrell's pastorate, when the choir was heard in appropriate music. The quartet now consists of Sue Harvard, soprano; Margaret Weaver, contralto; John Campbell, tenor, and Norman Jollif, bass.

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BOOKS

(William Reeves, London)

"ORCHESTRAL WIND INSTRUMENTS, ANCIENT AND MODERN"

By Ulric Daubeny

To anyone for whom the past holds the glamour of romance this book will prove fascinating reading, and to the practical musician and composer desirous of attaining proficiency in his art it will be found valuable in many respects, especially in providing that perspective without which it is scarcely possible to build up a lasting edifice. It is a carefully prepared and edited work of 150 pages with numerous plates drawn to scale, so that the reader who is unfamiliar with the wind instruments may gain a very fair idea of their size, appearance and use. There is also a good index and a comprehensive list of other works bearing on the subject.

No instruments in the modern orchestra are so difficult to write for as the woodwind and brass. It is their very perfection that is the primary cause of the difficulty—for the student soon gets an idea that these instruments are tremendously flexible and that they can play practically anything, or, rather, everything. But there are many things that they cannot play, or, even if they can play them, which would sound bad and would be better given to other instruments. Few works on orchestration give details of these matters, and those that do give them in such a manner, ordinarily, that the memory task is beyond the average mind, and most students will prefer to have the book always at hand.

This work makes no attempt to deal with these intricacies, but it gives such concise details as to the historical use of each instrument and its gradual development to its present state of perfection, that the student in time comes to feel how the instrument may be treated and how various passages will sound on it. There is no better safeguard against the writing of instrumental absurdities. A careful study of such a work as this is almost as good as learning to play the various instruments. The work should also prove of interest to the amateur, especially if he will take the trouble to visit many orchestral concerts, taking his place in the balcony or gallery where he can oversee the whole orchestra and watch and listen. The mysteries of the orchestra will thus soon cease to be mysteries, and every composition take on the added charm of that which is fully understood.

(J. Fischer & Bro., New York)

"ORCHESTRAL TRAINING"

Written and Compiled by Mortimer Wilson

This work is to consist of five volumes and a number of musical supplements. The part now under review is the elementary grade. It is printed in sheet music size on heavy paper and substantially bound. It should prove of the greatest value both to orchestras in embryo, amateur organizations, chamber music clubs, etc., and to students of conducting and of orchestration. To these latter the work should be of especial value on account of the technical details given regarding every instrument in the modern orchestra, and all of the fingering in the wood and brass instruments, so that the writer can judge fairly well for himself what trill should prove difficult. There are also technical matters as to bowing and double stops for the strings which are often puzzling details for composers who are pianists but play no other instrument. The musical part of the book begins with simple exercises for unison violins, followed by exercises for two violins, three violins, three violins and piano, violins and viola, string quartet and quintet with and without piano. These exercises may be played by any number of stringed instruments. Gradually then the other instruments of the orchestra are added—flutes, oboes, clarinets, bassoons, etc.—until the entire score of the full orchestra and military band is given. The work is quite unique, like none other, and much more clear than the usual work on orchestration.

MUSIC

(Southern California Music Co., Los Angeles)

"AMORITA," SPANISH WALTZ FOR PIANO

By Homer Grunn

Homer Grunn is chiefly remarkable for the graceful beauty of his compositions, and this Spanish Waltz is no exception to the rule. It is a simple work of four pages, of very moderate difficulty, and is an excellent study in staccato. The chief melody has a strong Spanish flavor, and it would not be surprising to learn that Mr. Grunn had picked up the idiom in his travels in Mexico or along the American-Mexican border. There is a second melody, well contrasted with the first, a melodic, sustained waltz-tune of great beauty.

A well made piece, sure to be a popular favorite.

(Boosey & Co., New York, Toronto, London)

"THE WORLD CAN'T GO 'ROUND WITHOUT YOU," (Song)

By Dorothy Jardon, Arthur J. Lamb and Alfred Solman

The beautiful Dorothy herself ornaments the title-page of this song, which it took three persons to compose. It is a sentimental song of quick appeal, telling of how the entire world has changed because of her. . . . The waltz-refrain is very tuneful, with swing, such as one meets in the operas of Herbert, Friml and others. Pretty music!

"LITTLE SON OF MINE," (Song)

By Ethel Angless

"A Chinese Lullaby" is the sub-title, text by Ada Leonora Harris, and this has certain peculiarities, such as reference to the dream-wood tree, "little drowsy pigeon," "purple wadded shoes," which gives it local Asiatic character. Original in accompaniment and-harmony, the song is worth knowing. In three keys.

(J. W. Chester, Ltd., London and Geneva)

"PIANO-RAG-MUSIC"

By Igor Stravinsky

The end of all things beautiful has come when this conglomeration of insane gibberish can be considered music. It is surely the

mouth of a decadent, inhuman being, is this crazy stuff! The composer takes ten pages in which to laugh at musical intelligence, insult all music by his idiotic floundering. After three pages of meandering in both clefs, he at last omits any clefs whatsoever, leaving the player to play each staff alone, treble or bass clef, we presume, whichever you choose, or with both together. The only decent word in the whole thing is "acc," and that's decent because somehow or other it recalls Pomeroy. Pity to waste so much good ink and paper on this futile imbecility! If this be music, then are our ears accursed, for music surely should be beautiful, and there is not one iota of beauty in this collection of mulish perverseness, concocted after imbibing too much absinthe, or arak, or vodka, or all three, mixed with hard cider and wood alcohol. It is told that Von Bülow, Liszt's son-in-law, and predecessor of Wagner as husband of Cosima, who was a wise wit, once met a fearfully plain man on the street; standing straight in his way, he scowled at him and muttered "Impossible," this being his condemnation of such a physical make-up. The same holds good with this Stravinsky stuff, which he names "Piano-rag-music," but which is none of the three; if it is "rag," then it is a red rag waved before those who love music!

(The John Church Company, New York, London, Cincinnati)

"WHILE THE WEST IS PALING," (Song)

By Daniel Gregory Mason

William Ernest Henley wrote the text of this song, which is singularly natural, without the modern angularities of some of this composer's works. While it proceeds along acknowledged models, it yet has individuality of its own, both in melody and harmony, making it altogether interesting. A beautiful cantilene is on page five, to the text

"Stoop to my endeavor,
O my love, and be
Only and forever
Sun and stars to me!"

Here the triplet-chord accompaniment produces impassioned effect, with big notes on a high B flat; lowest tone E natural, first line. "To H. L. M."

"WHEN I RETURN TO YOU," (Song)

By Tom Patterdale

Sweet and pretty is this four-page love-song, in which the lover is saying farewell, but bids her be brave and do not cry. The slow waltz-refrain on the second page is of very "taking" style, and the whole thing a model of clear harmony and definite melody. Text by Horace Culver; for high and medium voice.

SIX CHARACTERISTIC PIANO COMPOSITIONS—"COURAGE," "SYMPATHY," "GRACE," "REPOSE," "ECSTASY" AND "SKILL"

By Mentor Crosse

The title-page says the music is illustrative of the various qualities named, surely comprising some range of human emotion! "Courage" is a prelude of seven pages in C minor-major, demanding much bravour and chord-skill of the player; "Sympathy" is a reverie in A major, full of unusual combinations of tone; "Grace" is a perfectly fine concert-waltz in G flat major, sounding for all the world as if it was by Moszkowski, and this is meant as a great compliment; "Repose" is a short melody in B flat, simple in outline, easy to hum or whistle; evidently the composer does not believe in long repose! Good for him, for there's too much to do to lie abed, as they did in Shakespeare's time, when they ate without forks, and did various other outlandish things. . . . "Ecstasy" is a caprice of thirteen pages, with a rapid-running figure, marked "Allegro scordando." There is a slower section in double notes, with a bass melody, several difficult cadenzas, and closing chord consisting of a plain seventh, C-E-G-B-C. "Skill" is another study, full of bravura, the left hand having quite as much to do as the right, with interlocking octaves, and a smashing close in G minor. This composer says interesting things in a new way, and more can be expected from one of such technical facility and musical spirit. He evidently does not believe in the Stravinsky "da-da-ism," said to be the painter's successor of cubism and that ilk of maunders.

idiocy. One can certainly be original without being ugly, deformed or disgusting; and such some of the modern paintings and music certainly are! A recently returned writer from Europe says that a first view of certain modernistic paintings was guarded by pugilistic gentlemen, hired to repel the demonstration of the crowds which were invited to the private view!

David Mannes Music School Concert

An unusually interesting concert by pupils of the David Mannes Music School was given in the concert hall of the school, 157 East Seventy-fourth street, on May 10. This concert differed materially from the average pupils' concerts, because of the fact that the greater number of the soloists were unexpectedly called upon by Mr. Mannes to perform. This unique idea proved a decided success. The work of the soloists was surprisingly good and showed the results of excellent and careful training. There were six young violinists and three cellists who were heard in standard solos, each revealing thorough development in technique, tone, intonation and general musicianship. The orchestra of the David Mannes Music School, under Mr. Mannes' baton, did surprisingly well in tonal balance and general ensemble, playing the chorale "A Mighty Fortress Is Our God," Bach gavotte, Schubert's unfinished symphony, and quintet from Wagner's "The Mastersingers."

Two students received gold service badges, meaning five years' service, and one received a pin for two years' service.

Pavloska Re-Engaged by Chicago Opera

Irene Pavloska has been reengaged by the Chicago Opera Association for the coming season. At present Mme. Pavloska is concertizing on the Pacific Coast, and by the first of June expects to be in Chicago for the wedding of her sister, after which she returns to New York to make a series of new records for the Brunswick Phonograph Company.

Leginska and Pupils Sail

Ethel Leginska and a number of her pupils, including Paula Pardee and Lucille Oliver, sailed on Saturday, May 7, on board the steamship Nordam. They will spend the summer in Europe, returning in September.

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**WHAT ONE WOMAN
DID FOR SHREVEPORT**

Mrs. F. O. Allen, Who Sixteen Years Ago Conducted the
City's Only Choral Society, Now in the Role of
Successful Local Impresaria

Gibbsland, La., May 10, 1921.—Some sixteen years ago a comparatively small handful of music lovers foregathered in the courtroom of the Shreveport, La., court house to enjoy a program given by the then leading and only musical organization of that city, a woman's choral society. The concert was given in the court house mainly for the good and sufficient reason that there was not, at that time, sufficient general interest in musical affairs to justify the renting of the local opera house. A quiet, unassuming, but thoroughly efficient woman wielded the leader's baton and led the chorus successfully and pleasingly through the "Spinning Song" from Wagner's "Flying Dutchman," and other numbers of a similar type. Not long since, on March 3 of this year to be exact, an audience of 3,000 music lovers packed the Coliseum at the State fair grounds in the same city to hear Tetraxini in one of her characteristic programs. The same unassuming but eminently efficient woman was again in evidence, but this time acquitting herself of the multitudinous duties of local manager for the event. It is a far cry from the modest local concert of sixteen years ago to the presentation of such brilliant lights in the musical firmament as the Chicago Opera Association, the New York Philharmonic Orchestra, the St. Louis Symphony Orchestra and such individual stars as the present season's series of four concerts by Tetraxini, Anna Case, Harold Bauer and Tito Schipa, but that is the gap which Frances Otey Allen has bridged for her home town, with such success that Shreveport is now known far and wide as entitled to the unique distinction of being the smallest city in the United States to support regular visits of metropolitan opera, as well as such other notable musical attractions as were heretofore mentioned.

Having a vision of what could be accomplished for Shreveport and the surrounding section of country, in awakening and forming of the public taste for the best in music, and the adequate support of such first class artists as should be brought to that city, Mrs. Allen has labored unremittingly in the face of numerous discouragements and obstacles in bringing to pass the fulfillment of her dream of making her home town one of the musically most important cities of the South. Gaining the valuable personal assistance of a number of faithful music lovers, and later on, as the value of her work became increasingly apparent, the backing of the Shreveport Chamber of Commerce and other kindred organizations, Mrs. Allen succeeded in calling forth a steadily increasing interest in musical events of the highest class, until the anxious question of former years of whether there would be enough ticket sales barely to cover the artist's guarantee has reversed itself to the far more pleasing problem of whether there will be seating room enough now in the big Coliseum to accommodate the crowds sure to storm the box office. In short, what the genial Behymer has accomplished in California, Mrs. Allen is accomplishing in a way fully as musically important, although necessarily more geographically limited for North Louisiana and surrounding territory.

W. W. T.

Singers Endorse "Colleen o' My Heart"

Probably one of the most striking songs that has come out this season is a simple little Irish ballad, "Colleen o' My Heart," by Arthur A. Penn, who last season delighted his many admirers with "Smilin' Through," the song about which Allen Langdon Martin wrote his dramatically successful play of the same name which proved such a competent vehicle for Jane Cowl. Like "Smilin' Through," "Colleen o' My Heart" depends on its success for the simple human love and sweetness it portrays, and again, like its predecessor, it has been sung by the best artists on the concert stage. Reinold Werrenrath, who not only sang but likewise recorded "Smilin' Through," has featured the little Irish song on both programs and also made a record. He sang it at his recital at Carnegie Hall, January 9, where it brought forth critical comparison with the old folk song, "Little Mary Cassidy," both songs being greeted by the audience with sincere and prolonged applause.

Artists and critics alike have been most enthusiastic in their praise of the song. Several prominent artists have written their opinion of the song.

Reinold Werrenrath says: "Colleen o' My Heart' is a fine little lady, and will be on my programs or used as an encore all this season. You have a peculiar knack of writing a 'popular' song without making it cheap, and for the song and its gladsome dedication, I thank you."

Herbert Witherspoon writes: "Thanks for sending me the song, which is destined to be popular, I am sure, both through the words and music. I shall use it with the pupils whenever I can."

Olive Kline says: "Your charming song, 'Colleen o' My Heart,' reached me yesterday. It has a lovely Irish lilt and I know my audiences will enjoy hearing it as much as I shall enjoy singing it. Write some more. All good wishes."

Edward Johnson says: "I have received your song, 'Colleen o' My Heart,' and think it charming. I shall use it at the first opportunity."

Rafaelo Diaz writes: "'Colleen o' My Heart' is like a breath of spring. I am sure it will live long. Thank you for it."

Famous Artists at Bush Conservatory Recital

It is a remarkable series of concerts which is announced for the artist recitals at the Bush Conservatory summer session, which begins June 27. There are many names which are conspicuous in the artistic successes of the past season and public interest in the recitals is already evident.

The list of artists includes a recital by Jan Chiapusso, June 29; joint recital by Boza Oumiroff and Ella Spravka, July 2; joint recital by Richard Czerwonky and Arthur Kraft, July 9; Cecile de Horvath, July 16; Mae Graves Atkins and John J. Blackmore, July 23; Gustaf Holmquist and Bruno Esbjorn, July 29.

The list of artists is indeed noteworthy, as all of the musicians have won foremost places for themselves in the concert field, and as they are all members of the faculty of Bush Conservatory, the announcement again defines the

commanding position of Bush Conservatory among the music schools of America.

From advance indications the summer term at this prominent institution will surpass even all previous records in attendance. The time of many of the teachers is being filled with summer applications, and the student dormitories, ever a popular feature, especially with busy summer school students, are more than ever in demand.

CANTON HEARS EXCELLENT MUSIC

Cleveland Symphony Orchestra, Matzenauer, Rosen, Gluck and Zimbalist Appear

Canton, Ohio, April 10, 1921.—The Cleveland Symphony Orchestra, under Nikolai Sokoloff, made its final appearance of the season before a Canton audience, March 16, at the city auditorium, the soloist being Margaret Matzenauer, contralto. The program opened with the overture from Wagner's "Flying Dutchman," followed by the "Good Friday Spell" from Wagner's "Parsifal," "Bell Scene" from "Parsifal," and "The March of the Knights of the Holy Grail."

The first part of the program was closed by Mme. Matzenauer, who sang the aria "Ah, mon Fils," from "Le Prophète," by Meyerbeer. She was in especially good voice, of wonderful richness and beauty, and she sang with magnificent expression. The second part of the program was opened by the orchestra with the "Fantasie" from Puccini's "La Bohème," followed by Mme. Matzenauer in the aria "My Heart at Thy Sweet Voice," from "Samson and Delilah." When she had finished she was most liberally applauded and as an encore sang the cigarette girl's song from "Carmen." The last number by the orchestra was the overture from "Mignon" by Thomas. As an encore the orchestra played a number from the "Nut Cracker Suite" of Tchaikowsky.

Max Rosen, violinist, appeared in the Canton Auditorium March 7, under the auspices of the people's Musical Course. The young violinist was in particularly fine fettle. His first number was Vivaldi's "Chaconne" and his program included the concerto by Wieniawski, which he played with splendid expression and tone. There was in all his playing an elegance and simplicity that made it most thoroughly enjoyable from start to finish. The Schubert "Ave Maria" he played as a substitute for the Chopin-Auer nocturne in E minor in the first group. He also played the mazurka by Chopin-Kreisler, "La Gitana" by Kreisler, "Weinerich" by Godowsky, "Romance" by himself in which he showed that he is a good composer as well as artist, and "Caprice Basque" by Sarasate. He captured his audience at the start and held it throughout the entire program.

Because Alma Gluck was suffering from a severe cold and an attack of laryngitis her work in the concert at the auditorium, March 9, was a sore disappointment to those Canton devotees to music who had gathered in large numbers. She managed with difficulty to complete her concert. But what was lacking in Mme. Gluck's program was amply made up by her artist husband, Efreim Zimbalist, violinist, whose interpretation of the several compositions he played left nothing to be desired.

R. McC.

Howell and Baird Honored

Dicie Howell, soprano, and Martha Baird, pianist, were engaged as soloists at the first annual meeting and luncheon of the Pan-Hellenic Association of New York, held Saturday, April 16, at the Hotel Astor. This association, which is formed of over six hundred women who are members of the sixteen largest sororities in the country, is the beginning of both a musical and social conclave worthy of widespread attention. It was therefore a great honor that Miss Howell and Miss Baird, both members of the Alpha Chi Omega, were chosen to give the initiating recital.

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ATLANTA ENJOYS A SUCCESSFUL OPERA SEASON

Despite Lack of Several Former Stars, Including Caruso, the Metropolitan Opera Company's Forces Are Given Numerous Ovarions—Series a Financial Success

Atlanta, Ga., May 1, 1921.—Atlanta's eleventh season of opera came to a close last night with a brilliant production of "Tosca," given by a notable cast headed by Antonio Scotti, one of Atlanta's favorite stars. This season of opera has been one of the most successful ever held in Atlanta. It was made a success in the face of most discouraging conditions, such as the absence of Caruso and the serious indisposition of other leading stars. Notwithstanding all causes for depression, however, the 1921 Atlanta opera season has been a complete success, artistically and financially. It has demonstrated that the Metropolitan, cooperating with the Atlanta spirit of dauntlessness, can assure a brilliant season of opera for the capital city in the face of all obstacles. Another thing demonstrated by the week of opera just closed is the fact that success of opera in Atlanta is not dependent upon so called old favorites among the stars, but that the real music lovers can and do support opera here. New stars as well as new operas were cordially received. Two novelties were included in the program for this year, "Andrea Chenier" and "Mefistofele," both of which were enthusiastically received. "Andrea Chenier" opened the season on Monday evening, April 25. That is, "Andrea Chenier," with Crimi and Rosa Ponselle in the cast, was first on the program of seven operas to be performed in Atlanta by the Metropolitan singers. But Atlanta's opera season had really commenced several days in advance of the opening date. For opera week in Atlanta has become an established time for the South's leading figures in the social and musical worlds to gather. It is the time when former Atlantians return. Clubs and hotels keep open house, and the spacious homes open wide their doors with hospitable intent. And thus is the stage set for the coming of the music makers and the music lovers.

Atlanta opera may have known bigger and more brilliant opening nights, but there have been few more interesting than the first night of the 1921 season. It was signalized by the appearance of Rosa Ponselle as Madeleine, a role in which she immediately won her Southern audience all over again, and she has always been a prime favorite in this city. The last minute substitution of Giulio Crimi for Benamino Gigli in the name part proved that Mr. Crimi is more than satisfactory in the role. Gigli was also unable to appear as Faust in "Mefistofele" on Wednesday night. His part in this work was assigned to Mario Chamlee, who gave a most finished rendition of the role. Other Atlanta favorites in this cast were Jose Mardones as Mefistofele and Florence Easton as Margherita.

Of all the seven operas presented, "Andrea Chenier," "La Bohème," "Mefistofele," "Manon," "Aida," "Rigoletto" and "Tosca," it would be surpassingly difficult to select the production which was more satisfying than the others in the perfection of its performance. Never before has there been such meticulous attention to detail on the part of the management; never before has there been more inspired singing on the part of the artists; never before have the people of the Southland looked forward with more eager expectancy to the coming of these singers, and never before have they accorded them the ovations with which they were greeted this spring. And of all the spontaneous greetings and heartfelt welcomes none were warmer than those extended to dainty, winsome Lucrezia Bori, who returned more beautiful than ever after a five years' ab-

sence, and with her wondrous voice unimpaired. Atlanta loved Bori before her enforced silence. Now Atlanta adores her whether on the stage as a perfect Mimi or an unforgettable Manon or just her lovely self. E. W. H.

Can Voice Culture Be Taught in Classes?

This question has been in the minds of educators for a great many years. It has been asked by nearly as many as have thought of it, and answered by them in the negative with very few exceptions. During the last four years this negative answer has been refuted by the experiments of a practical voice culture teacher, Frederick H. Haywood, of New York City.

In 1917 Mr. Haywood conducted his first voice culture class, using for text material, results of his experimentation covering several years, which was later published under the title "Universal Song." The necessity of having a students' text book was realized and met from the beginning. In January, 1918, the first series of classes was formed. In each class girls with untrained voices, twenty in number, were enrolled. The story of the great number of girls and men who have been enrolled during the intervening time is too long for narration and is not a part of the issue to which this article pertains. The fact is that voice culture in classes is not only possible but also practical. Furthermore it is meeting one of the greatest needs of the musical educational schemes of the country.

The necessities in teaching voice culture to groups are few and simple. The lesson material must be clear, simple, and constructive. The lessons must be brief, usually pertaining to but one idea. The sequence of material must be carefully arranged with the greatest amount of attention given to the fundamentals of breathing and articulation. Extreme ideas must be avoided, and artificial devices omitted at all times. Each vocal exercise must be a constructive force for the development of the physical mechanism as well as the tonal strength and beauty of the voice. The accumulation of too many exercises must not be allowed. Rather, each simple exercise with its particular mission and bearing upon the entire scheme of procedure must be thoroughly understood by the student.

The greatest menace to the correct teaching of voice culture, whether in individual instruction or with classes—namely, critical analysis—must at all times be avoided. Voices cannot be cultivated to beauty of tone and natural functioning through analysis, but they can be developed to such a state of fineness and purity through routine drilling of constructive vocalizing as to surpass the expectation of the most ambitious and hopeful student.

By the use of written examinations class students can be made to think correctly and concretely concerning the theory of their subject.

The different phases of voice culture which can be presented to a group as safely and effectively as to the individual are as follows: breath taking, breath control, articulation, the vowel forms, the slow and rapid scales, the pianissimo tone, the fortissimo tone, agility, the embellishments, diction, song singing and interpretation.

The advantages of class room associations are more numerous in presenting this subject than are found in the presentation of most subjects of a more definite and scientific nature, where the comparison of the individual characteristics are less helpful to the class at large than in the case of the fascinating variety of tonal effects produced for comparison by twenty individuals, fundamentally alike but all different.

Middleton Back from Solidly Booked Tour

Arthur Middleton, although he resides in New York, probably sees less of his home than any of the concert singers now before the public. A glance at this season's itinerary will convince one of this assertion. Starting the season in October, Mr. Middleton sang at the gala Jenny Lind celebration in Carnegie Hall, New York, quickly followed by appearances in Lowell, Mass.; Pittsburgh, Pa.; Memphis, Tenn.; Bluffton, Ohio; then through the States of Illinois, Iowa, Idaho, Montana, Oregon, Washington and California. Beginning with the first of the year, Mr. Middleton sang in the States of Missouri, Kansas, Oklahoma, Texas, New Mexico and Iowa, singing in all over seventy-five dates before May 1, with a round of the spring festivals still to come.

Washington Heights Musical Club Active

At a recent meeting of the Washington Heights Musical Club a program of unusual interest was given and plans formulated for the coming year. Several new members were enrolled and rooms have been engaged at the Plaza Hotel for two open meetings and two recitals next season. Miss Cathcart, president of the club, opened the program with an address. The program consisted of "Three Military Marches," Schubert, played by Miss Cathcart and Mrs. Boyce; songs sung by Miss Smith accompanied by Miss Barrett; trios for piano, cello and violin played by Mrs. Parker, Eric Freund and Egbert Freund; and a set of piano pieces rendered by Miss Bloomingdale.

Zeckwer-Hahn Students' Orchestra in Recital

The Students' Symphony Orchestra of the Zeckwer-Hahn Philadelphia Musical Academy gave an interesting concert at Witherspoon Hall on April 20. The orchestra was under the capable guidance of Frederick Hahn and was assisted by Lillian Ellerbuch, vocalist; Cecelia Bonawitz, violinist; Constance Nosanow, pianist, and Joseph Clarke, accompanist.

Archibald at Ellis Island

Vernon Archibald, baritone, sang at Ellis Island on Sunday afternoon, April 24. He was heard in the little known aria, "Il lacerto sperato," from Verdi's opera, "Simon Boccanegra," as well as several Irish songs, of which he has made a specialty.

Caroline Curtiss Her Own Manager

Caroline Curtiss, the soprano, now is under no management, and in future will take charge of her engagements personally. Those desiring to communicate with Miss Curtiss may address her at 633 Lakeview avenue, Jamestown, N. Y.

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CENTRAL NEW YORK FESTIVAL

(Continued from page 53.)

to repeat the number, and among her other encores were arias from Puccini's "Manon Lescaut" and Leoncavallo's "Pagliacci," the charming Italian "La Colombo," arranged by Kurt Schindler and the attractive "Ay Ay Ay" by Freire. The orchestra numbers were the overture "Le Roi d'Ys" of Lalo; the "Afternoon of a Faun," Debussy; and the "1812" overture of Tchaikowsky. Whether it was the knowledge on the part of the players that they had won the hearts of the Syracuse people by their playing or whether it was the influence of the crowded house and the manifest success of the other participants in the program, the orchestra certainly surpassed their efforts at previous concerts. Not only was the tone quality and shading better than ever, but climaxes were worked up surpassing anything they had done during the preceding recitals. The Debussy number was played in a masterly manner and its intricate harmonies were brought out with exceptional clarity. For an encore number the orchestra played Sir Henry Wood's arrangement of the Rachmaninoff C sharp minor prelude. Their rendition of this familiar number was considered by many their best effort during the festival. Following the rendering of the "1812" overture, the orchestra was given such an ovation that Sokoloff responded with a short speech, in which he complimented the festival directors upon their excellent work and their efforts to upbuild musical interest in the community, saying that it was a matter of growth and that all those who took part in such efforts deserved the support of the city. The final numbers of the chorus were the "Hallelujah" chorus (from "The Mount of Olives"), Beethoven; the soldiers' chorus (from "Faust"), Gounod, and the epilogue from "Caractacus," Elgar. The latter work was perhaps the biggest thing which the chorus undertook during the week and those who heard the number felt that they had every reason to be proud of their wonderful rendition. The Gounod chorus had to be repeated, and the chorus was compelled to respond to encores repeatedly following their other numbers.

Mention should be made of the excellent work of George McNabb, the official piano accompanist of the festival. Not only did he play with charming effect the accompaniments which he had opportunity to rehearse with the artists but he also rose to the occasion on Wednesday night and played accompaniments for Mme. Bori without rehearsal and without a slip or break.

Not only was the festival of 1921 a marked success artistically, with greater enthusiasm manifest than has been seen in a festival here in a great many years, but it was also successful financially. The directors were enabled to meet not only the expenses for the current year but also to take care of a small deficit brought forward from the festival of 1920. Practically the same board will have charge of the festival of 1922, although it is probable that Alexander Cowie will refuse reelection by the board and in that case he will be succeeded, in all probability, by the vice-president, Carleton A. Chase. S. B. E.

Buck Artists in Opera, Concert and Church

As usual, excellent reports are being received from various parts of the country, some of them in the form of press notices, telling of the successes achieved by artists from the New York studios of Dudley Buck. For instance, Thomas Conkey, the baritone who has been featured in several of the light opera successes, is being well received on a concert tour through the West. Katherine Galloway has been engaged by the Municipal Association of St. Louis to sing the prima donna roles in the following operas this summer: "Chocolate Soldier," "Fra Diavolo," "Beggar Student," "Chimes of Normandy," "Fortune Teller" and "Pirates of Penzance." Miss Galloway possesses a beautiful soprano voice, and has given much pleasure to her audience wherever she has appeared.

Frank E. Forbes, a young baritone, gave a concert in Mr. Buck's studios on April 27. He sang delightfully, showed signs of painstaking schooling, and gives promise of doing big things in the future. Special mention should be made of his remarkably clear diction. Leslie E. Arnold, baritone, sang a reengagement at the luncheon given by the Athene Club at the Waldorf-Astoria on April 23. He also sang two special services at the Featherbed Lane Presbyterian Church on Easter Sunday, and was reengaged to sing at the services of April 24. Many musicians predict a brilliant future for Mr. Arnold.

Central Concert Direction Booking Artists

Because of the fine technic, clearness of style and of phrasing, and also because of her art as an interpreter, Anne Hull has won no little praise for herself as a pianist, both from the critics and also the public. Miss Hull is a graduate of the Peabody Conservatory and a pupil of Harold Randolph and Ernest Hutcheson. She is under the management of the Central Concert Direction of Richmond, Va., and Washington, D. C., who have booked her as soloist, together with Mary Howe, for the spring tour of the Russian Symphony Orchestra, Modest Altschuler, conductor. Miss Hull and Miss Howe gave a most interesting recital of two piano music at Westhampton College, Richmond, on April 8.

Mrs. G. S. Richards an Active Impresaria

Music lovers in Duluth and vicinity owe a debt of gratitude to Mrs. George S. Richards. Since her first season there in 1916, she has presented Geraldine Farrar, John McCormack, Fritz Kreisler (three times), Mme. Galli-Curci (two times), Olive Fremstad, Rudolph Ganz (two times), Albert Spalding, Manuel Berenguer, Paulist Choristers, Minneapolis Symphony Orchestra, Russian Symphony Orchestra, French Army Band, Lada, Mme. Schumann-Heink, Florence Macbeth, Metropolitan Grand Opera Quartet, Frances Alda, Carolina Lazzari, Giovanni Martinelli, Giuseppe De Luca, Vatican Choir Quartet, Jascha Heifetz, Mary Garden, Sergei Rachmaninoff, San Carlo Grand Opera Company (three times), Gallo English Opera Company, Scotti Grand Opera Company, Rosa Raisa, Mme. Tetrassini, Jan Kubelik, Louise Homer and daughter, Salvatore De Stefano, and the New York Philharmonic Orchestra. Mrs. Richards has also presented a course at Virginia, Minn., this year, which included Mme. Schumann-Heink, Florence Macbeth with Salvatore De Stefano, and Lada with the Pawling Trio.

GOLDEN NOTES FLOOD PRISON

**Inmates Deeply Touched as Miss Hempel, World
Famous Artist, Sings in Crowded Chapel**

It isn't often the men in Auburn Prison have the opportunity to hear great artists, but through the efforts of James A. Hennessy, Frieda Hempel and her party of assisting artists paid a visit to the institution this morning bringing with them a bit of the sunshine and joy of the outside world. The party visited the prison at 11.30 o'clock, giving a short concert before catching the noon train for Geneva.

After the program the whole party was photographed in the yard in front of the Men's Prison and at the insistence of Miss Hempel, Warden Jennings appeared in the picture. While lunching at the Osborne House grill the party received word that the train for Geneva was about to leave the station. A taxi was called and the party rushed to the station, but the train was just crossing State street when the machine reached that point. But the train was stopped for Miss Hempel and her party.

Miss Hempel will take part this evening in the musical festival at Geneva. Coenraad V. Bos, accompanist, and August Rodeman, flutist, participated in the concert there this afternoon.

At the prison Mr. Bos played a waltz by Chopin and "Pierette" by Chaminade. Two flute solos were played by Mr. Rodeman. They were "Reign of the Blessed Spirits" and "Tamborine."

The prima donna sang an old English vesper hymn and "The Waters of Minnetonka," closing with the "Blue Danube Waltz." Miss Hempel graciously responded to encores to please the prisoners.

As they sat in the prison chapel tears streamed down the cheeks of many as they listened to the sweet tones of the singer.

Miss Hempel in leaving the prison remarked: "I consider it one of the happiest events of my life to be able to sing for the prisoners."

* * *

[The foregoing newspaper clipping from the Auburn Advertiser-Journal of April 10 is reproduced herewith in its entirety because it refers to a truly unselfish bit of service rendered by a truly great artist.—Editor's Note.]

D'Alvarez Booked Five Times with Symphony

Marguerite d'Alvarez is one of the first soloists engaged for next season by the New York Symphony Orchestra, Walter Danrosch, conductor. She will appear with the organization in Washington, Baltimore and Philadelphia on December 13, 14 and 15, and also sing at a pair of concerts in Brooklyn and New York on March 11 and 12. Baltimore and Washington will hear her in recital next season as she will be one of the numbers in T. Arthur Smith's course in the capital on January 13, and is also reengaged for the Peabody Conservatory series in Baltimore on January 27. Her reengagement immediately followed her appearance there on April 13. Daniel Mayer, the manager of the Peruvian contralto, announces that her time is fully taken until the end of December and that January and March are already well filled in the East. During the month of February she will make her first tour of Texas and the Pacific Coast, singing in the latter territory under the local direction of L. E. Behymer, Selby Oppenheimer and Steers & Coman.

**Josephine Lucchese at Boston and Wilmington,
Delaware**

Josephine Lucchese, the young American coloratura soprano, joined the San Carlo Grand Opera Company for two great performances recently. In Akron, Ohio, she sang the part of Olympia in the doll episode and also that of Antonia in the third act of "Tales of Hoffman," and in Youngstown she appeared as Gilda in "Rigoletto." She won an especially notable triumph in the Verdi opera and at the conclusion of her big aria even the orchestra players stood up to applaud her.

Miss Lucchese will give two concerts in Wilmington, Del., on May 6 and 7.

Harford and Mayer Give Tea

Between eighty and one hundred guests attended the tea which Emily Harford and Florence Mayer gave at the latter's residence on Eighty-first street in New York on April 24. Vocal selections were rendered by Miss Mayer, her sister, Mrs. Frank Harling (with Mr. Harling at the piano), Donna Easley, Mary Bertlorff and Mary L. Rachon, of Detroit. John Rodger did some Harry Lauder songs. There were also some vocal solos by Mr. Costello, tenor, and Arthur Mayer, baritone, as well as piano numbers by Emily Harford. David Bispham (Miss Mayer is the famous baritone's secretary) was unable to attend the tea, as he did "The Raven" for the Poe Society in the afternoon at the Times Square Theater.

Pittsburgh Hears Foerster and Grimm Works

Adolph Foerster's trio, "Serenade," op. 61, for violin, cello and piano, was one of the interesting numbers programmed at the recital given at the North Side Carnegie Music Hall in Pittsburgh, Pa., March 13. Hugo Grimm's "Invocation," for violin, cello, piano and organ, was another number heard at this recital which was much appreciated by the audience. It is an excellent work for this combination of instruments.

Adult Demonstration of Perfield Work

Saturday, May 21, at 2 p. m., several classes of adults, which are studying music with teachers who represent the Effa Ellis Perfield Pedagogy, will have a public lesson with Effa Ellis Perfield at her studios, 41½ West Forty-fifth street, New York City.

OPINIONS OF THE PRESS

Fabrizio Stirs Admiration of Critics

Carmine Fabrizio, the brilliant Italian violinist who scored a splendid success in his Boston recital a few weeks ago, was recently heard in New Bedford, Mass., and New Britain, Conn. The following reviews indicate that Mr. Fabrizio made, as usual, an excellent impression on the critics of those cities. Under the title, "Fabrizio Charms Lovers of Violin," the New Britain Herald wrote:

Members and invited guests of the New Britain Musical Club were treated to a recital by a real artist when Carmine Fabrizio appeared at the grammar school hall in a violin program. Mr. Fabrizio is a violinist of the old school who believes that the tone comes first, and uses very little of the objectionable vibrato. Interest in his recital was enhanced by the fact that he is the possessor of a genuine Gaglianini violin. Alfred DeVoto proved an able and sympathetic accompanist.

Mr. Fabrizio is recognized as a violinist of exceptional gifts and an artist of rare charm and ability. He played with sincerity, exhibiting a richness of tone and brilliancy of interpretation. The grandeur of the Bach-Handel numbers were very well brought out by the player, and the "Poem," by Chausson, was one of his best selections. Mr. Fabrizio accomplished rare feats of technical difficulties with impressive ease, combining exceptional use of the mechanics of the violin with poetic interpretation. After this number the soloist responded to an encore, playing the berceuse by Fauré. For his final number he chose, "Caprice Viennois," by Kreisler. The "Scherzo Valse" by Chabrier-Loeffler was also unusually charming.

The reviewer for the New Bedford Times commended Mr. Fabrizio's playing as follows:

His varied program gave the opportunity to appreciate his technical ability and fine musical judgment. An alluring interpretation of sympathy for its moods was given the "Poem," with its slow wandering melody, and he did especially fine staccato bowing in "Scherzo Valse" and "Zapateado," so delicately crisp they actually glistened.

The Handel and Bach numbers were given with breadth and clarity. Mr. Fabrizio put splendid energy into his playing and with accuracy of intonation and pure tones, "Caprice Viennois," by Kreisler, he proved himself a very satisfying artist.

Havens Trio in Newport

Two of the Newport papers reviewed as follows the successful appearance of the Havens Trio in Newport on April 14:

The final Philharmonic concert of this season was given last evening in Masonic Hall. Rarely—if ever—has there been such playing here. The Brahms trio, op. 101, made a rich opening of the feast. The wonderful Schubert trio in B flat major, op. 99, closed the remarkable program.

Mr. Havens was as modest as he really was master of his art. His tone throughout was the richest and sweetest heard here in a long time. It was a velvet touch, coupled with any amount of technical accuracy and speed.

Those who call for modern compositions were doubtless delighted with Ysaye's "Reve d'Enfant" played by Theodorowicz in strong, clear, true tone and free style, all being held breathless at the closing pianissimo. The prelude and allegro of Pugnani-Kreisler was played at great speed, the allegro being marked by the distinctness of each note.

Mr. Schroeder is no stranger here, and his playing last evening was, if possible, better than ever. Such life, such strong, rich cello quality of tone, such technic, freedom of style—it was a ceaseless ever-varying feast of soulful delight.—Newport Daily News, April 15.

The general verdict seemed to be that it was one of the most satisfying concerts that this organization—now finishing its twenty-fifth year—has ever given. Two trios were played—both of them fine works and the performance of them left little to be desired. Mr. Theodorowicz, who has not been heard here since he appeared as a member of the Kreisler Quartet, played finely Ysaye's "Reve d'Enfant" as the prelude and allegro by Pugnani-Kreisler, surmounting the extreme technical difficulties of the latter with the greatest brilliancy and satisfying tone.

Mr. Havens chose for his solos Chopin's nocturne in F sharp major and scherzo in B flat minor. Both of these were eminently well played, the nocturne especially as beautifully as it is possible to conceive it.

Alwin Schroeder, always a favorite here, played with all his accustomed finesse and absolute mastery of his instrument.—Newport Herald, April 15.

Werrenrath Proves His Mastership

Reinald Werrenrath appeared in Pittsfield, Mass., as soloist with the Choral Art Society, and received the following press comment in the Berkshire County Eagle of April 20:

Mr. Werrenrath opened the program with a dramatic rendering of the "Vision Fugitive." From the very first breath, he held his huge audience bound by the magic of his sympathetic voice and the skill with which he used it. The exquisite enunciation that is a maddening lack in most singers, regardless of voice capacity, he had to a superlative degree, and employed it with the blisful self-consciousness of a baby breathing. All through the evening, he displayed a light-hearted joy in pouring forth his choice melodic stories, that, to all but the technically minded critic, his careful technic of voice production was all but smothered in the love he displayed for singing, just singing. It was not the inspiring personality of the man, or the method he used, that remained paramount in the memory; it was the vital song itself, embodied in tones whose reality left naught to the imagination.

Mr. Werrenrath sang the solo parts in the ballad with the same finesse and dramatic power that were apparent in his own program, "The Blind Ploughman" by Robert Coningsby Clarke, rendered with its infinite pathos, and exulting faith, was generally conceded to mark the young Metropolitan baritone as among the highest interpreters of his generation. . . . It is rather disconcerting to be wallowing in one sort of emotion, such as Mr. Werrenrath's singing dictates, and then, before the spell has begun to mitigate, to be thrust willy-nilly into the throes of another sort of emotion entirely. Such is Mr. Werrenrath's habit, and thus he proves his mastership.

Pupil of Mme. Arimondi Scores

William A. Rogerson, professional pupil of Aurelia Arimondi and formerly tenor of the Chicago Opera Association, appeared recently in recital at Medinah Temple, Chicago, with Pietro A. Yon. The following notices are given the young artist by the press of that city:

Mr. Rogerson in Rodolfo's narrative from the first act of Puccini's "La Bohème" and in a song, "Memories of Long Ago," by Yon, showed that his voice has grown in power and volume and that it still retains its lyric quality. He sang the above selections with much musical taste and style and scored a good success.—Chicago Daily News.

Mr. Rogerson, remembered for his excellent singing in "Il Tabbarro" and "La Nave" two seasons ago, and who for some inexplicable reason was not reengaged by the dual direction, sang the Rodolfo aria, "Che Gelida Manina," from "La Bohème," and an English song, "Memories of Long Ago," dedicated to him and composed by Pietro Yon.

Mr. Rogerson sings with exquisite taste and refinement. His enunciation in both languages is distinct and elegant, and the quality of his voice is really most gratifying to the ear. . . . He sang the "Bohème" aria not in G as so many tenors do, but in the original key of A flat, which gave him a chance to show us a brilliant solid high C as firm as rock.—Chicago Evening American.

Rogerson has a beautiful tenor voice, one that can strike squarely in the midst of the high C in "Che Gelida Manina," from

"La Bohème," and also keep up the emotional sympathy of the composition.

He also sang a work dedicated to him by Yon, which showed the organist to have skill in devising a graceful melody and assimilating another tune as one of its component parts.—Chicago Journal.

Sturkow-Ryder Wins Aurora Success

The recent recital which Mme. Sturkow-Ryder gave in Aurora, Ill., proved another huge success for that popular and charming pianist. The Aurora Beacon News had the following eulogious review:

Mme. Sturkow-Ryder, petite, gracious, pretty and completely satisfying, played before an audience at the Aurora Woman's Club which filled the Y. W. C. A. Auditorium. . . . She then played, played with all the power, marvelous technic and brilliancy for which she is well known in Chicago and the larger cities. She has beautiful, most child-like appearing arms and hands, but they are equipped with muscles of steel and those tiny hands can manage a succession of octaves perfectly, at least there was no manifest suggestion of dismissing often noted in a player whose physicality renders it difficult to perform all that is demanded. . . . Not the least charming parts of the afternoon were her "stories," bits of information about the composer and compositions upon the program. Probably not in years has so charming a personality appeared before the Club. As to her playing, the entire audience refused to go home, so enraptured were they, many standing about talking to the little charming pianist, until she was obliged to plunge for her train at five o'clock to fulfill an evening engagement in Chicago.

Van der Veer Thrills St. Louis

Recently Nevada Van der Veer sang for the Pageant Choral Society of St. Louis. The work performed was the little known oratorio "Editha," which offered a splendid role to a singer of Mme. Van der Veer's accomplishments. Afterward the St. Louis Star commented on her singing as follows:

Nevada Van der Veer had the mezzo-soprano role of Thorhild, a prophetic of the pagan goddess. The composition of Hoffman is unusual in that it has no true contralto solo part and no tenor solo. Only two or three times did the score require Mme. Van der Veer to sing in the lower register where the beauty of the contralto voice is best revealed. In the upper notes in which most of her score was written, her voice was rich and vibrant. Her part was more dramatic than that of the soprano, and she sang with dramatic fervor.

The Times was thrilled at her performance, as follows:

Nevada Van der Veer's contralto is of unusual beauty, and is of wide range with particularly fine high tones. It might be said with reason that to her fell the honors of the evening's song. She, too, sings with splendid art, with a notable enunciation, and with fine dramatic spirit, and the foreboding tones of her lower register gave a remarkable thrill.

Praise for Cronican as Pianist-Accompanist

Appended are but a few of the press encomiums which Lee Cronican, pianist and accompanist, has received from the critics this season:

Lee Cronican, a pianist who has heretofore interested Mansfield audiences, did his usual brilliant playing at last night's concert.—The Mansfield News, November 16, 1920.

To Mr. Cronican must be given hearty commendation as a brilliant pianist and a most sympathetic accompanist.—The Flint Daily Journal, November 20, 1920.

Mr. Cronican's accompaniments are a very important part of the program, and his piano solos well worth hearing.—The Times, Louisville, December 30, 1920.

Mr. Cronican, whose name always appears in the modest type accorded to an "associated artist," is a sincere pianist and capable accompanist.—The Louisville Courier-Journal, December 30, 1920.

As for the very clever young man at the piano, Lee Cronican, he is well remembered here for the splendid work of his earlier appearance with Wilmet Goodwin. Mr. Cronican confined himself to Chopin last evening, and interpreted this most poetic of composers with delightful sympathy and originality. As an accompanist, too, he is far above the average.—The Hamilton Daily News, December 16, 1920.

His playing is marked by a firm touch, a fine sense of musical values and a deep appreciation of classical standards.—The Cincinnati Enquirer, December 18, 1920.

He is a pianist of real distinction and charm.—The Evansville Courier, January 2, 1921.

Added beauty was given Mme. Medvedieff's singing by the piano accompaniments of Lee Cronican.—Quincy Whig-Journal, January 6, 1921.

Both as soloist and accompanist Mr. Cronican proved himself a delightful artist. He played with breadth and warmth of expression and with much brilliancy of execution. His accompaniments were sympathetic and inspiring.—The Rockford Register-Gazette, January 29, 1921.

Mr. Cronican deserves much commendation as a soloist and accompanist.—The Rockford Morning Star, January 29, 1921.

The piano solos by Lee Cronican displayed much musicianly feeling, at times rising to heights of dramatic intensity. His technic is of the sure satisfying type, showing a background of the most thorough schooling.—St. Joseph News-Press, February 19, 1921.

André Polah Off for England

André Polah sailed May 6 for England, where he will join Cyril Scott, and together they will make a joint recital tour of England, France, Belgium and Holland. Mr. Polah is accompanied by his wife, who is Gwen Le Gallienne, the daughter of Richard Le Gallienne, the American poet. She is a portrait painter of some note. Her portrait of her husband has been exhibited here attracting wide attention.

Artists Using "Spring Came With You"

Among the many singers who will program Mana-Zucca's song, "Spring Came with You," next season may be mentioned Jean Barondess, Martha Atwood, Florence Easton, William Robyn, Anna Fitzu, Sonya Yergin, Gladys Axman, Jean Turner, and many other singers of note. It will also be featured at the Goldman Concerts at Columbia University this summer.

Marguerite Ringo for Springfield Festival

Walter Anderson has booked Marguerite Ringo to sing in Pierre's "Children's Crusade" at the Springfield Festival tomorrow, May 20. This engagement was the result of Miss Ringo's success as soloist last season with the Springfield Orpheus Society, under the direction of John J. Bishop.

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CONCERNING CHAMBER MUSIC

(Continued from page 6.)

a general tendency toward the megalophonous. Listeners, accustomed to this unwonted sonority, demanded other things in proportion. The average concert goer seldom thought of chamber music, unless now and then a movement of a string quartet was brought forth by the entire string group of an orchestra. Theodore Thomas thus gave Beethoven's quartet fugue, op. 133, and its grim humor, expressed in bold leaps and eccentric progressions, became highly magnified and its gigantic jocoseness caused many a smile.

In the meantime there were a number of the faithful who remained true to music as music. Like the little band of the especially devoted who attend the quiet midweek gatherings in Lent, or those of the denominations who are the moving forces at experience meetings, these believers in abstract or absolute music never wavered and patronized the quartet soirees and chamber recitals, so that this department of the art did not altogether die out from absolute neglect.

Some were so bold as to assert that the string quartet was a higher form of art than a symphony, and chamber music superior to orchestral. This is like saying that an etching of Rembrandt's is a greater work than one of his paintings. That depends upon the quality of his ideas rather than the medium of expression. Certainly every form has its advantages and disadvantages, its positive and negative phases.

In writing for the greater groups, the composer cannot refrain from realizing that he has the better part of the general public to deal with. When addressing the audience of the chamber, he hopes for a more discriminating assemblage, and is inclined to make certain personal revelations, yes, confidential disclosures—as does Smetana in "Aus meinen Leben," so that this music is literally more intimate. We may also add that it should be listened to only when there is a minimum of extraneous disturbances to eye or ear, for some halls are too liable to divert one to the contemplation of Corinthian columns or frescoed scenes from mythology, while the rattle of traffic is death to an andante.

In referring to this inner circle of the elect, so to speak, one might observe, at the period referred to, that it, too, had its positive as well as negative features. The obverse side of the medal presented a band of devotees whose sincere fervor often amounted to ecstasy. The reverse side showed these excellent qualities conventionalized and perverted, so that they seemed to evince a spirit of "thankfulness for the whiteness of their sepulchres," as a recent poetess puts it.

Those with extreme views maintaining that the smaller body of instruments stand for greater purity of art, seemed to believe that quality was obtained in inverse ratio to the number employed. This would lead us to regard a string trio as finer than a quartet, a duo still better, while Bach, and more recently Reger, have written fine and effective works for a single violin. Then how about the wizard Paganini, who worked wonders with a single string? This would be pressing the matter of purity too far, but it brings us perforce to the claim of the hyper-purists, who declare that the most ideal enjoyment is derived from the printed page, unhampered by executants or the intrusion of the audible tone. Let us be thankful that the majority of us love the stimulus afforded by exciting the auditory nerves.

Fiqué Musical Institute Musicales

The 147th musicale by piano and vocal students of the Fiqué Musical Institute was given in the concert hall of the institute, 128 De Kalb avenue, Brooklyn, on May 3. The program, owing to the illness of May Etts, was slightly changed. George Meyer began with Leybach's second waltz brilliant, which was followed by another pianist who played Bendel's "Moonlight Sail" and "Cascade of the Chaudron." Mary B. Williams sang a group of three songs comprising "O Fair, O Sweet and Holy," Cantor; "Elegie," Massenet, and "The Swallows," Cowen. Lucy Friese, soprano, was heard in Ardit's "Il Baccio;" "The Vow," Meyer-Helmund, and "If No One Ever Marries Me," Lehmann. Florence M. Groves played a group of three piano solos—"To the Spring," Grieg; "Invitation to Dance," Weber, and Scharwenka's "Polish Dance." Dorothy R. Schroeder sang "Ah, mon fils," from "The Prophet," Meyerbeer; "My Ideal," Tosti, and "Come Where the Lindens Bloom," Buck. Phyllis E. Wallace rendered as piano solos "Les deux Alouettes," Leschetizky, and MacDowell's "Witches Dance." Hildegarde Bevers, coloratura soprano, was sincerely applauded for her singing of the Shadow Dance from "Dinorah," Meyerbeer; "Es hat die Rose sich beklagt," Franz, and "Sunlight," Ware. The concert closed with a brilliant performance of Liszt's "Hungarian Fantasy," played by Mrs. Robert Brandt, in which the orchestral score was performed by Carl Fiqué on a second piano. The work of the various participants was highly gratifying, revealing the same excellent and convincing results which one invariably expects from pupils of the Fiqué Musical Institute.

Katherine Noack Fiqué accompanied all the vocal students. Following the concert, refreshments were served.

Rudolph Reuter on Americanism

It is interesting to note the viewpoint on nationality in music held by an increasingly successful American musician who has met with recognition in many other countries besides America.

"There have been times," said Rudolph Reuter, "notably before the war, when it might have been an excellent business move to have myself announced and advertised as a Russian, German or Scandinavian artist (my blond hair would effectually have prevented posing as an Italian or Frenchman). In fact, previous managers, who had a keener eye for business than I have, have on numerous occasions sought to convince me that this was the only method to achieve success. I have consistently refused to do this. Again, since the war, a good many musicians have harped on their Americanism, thinking thereby to gain something in the way of attention which they could not achieve through pure art.

"The two extremes are not consistent with the true artistic progress that we should be making as a nation, and, in my opinion, concertgoers all over the country are not get-

ting their money's worth as long as they or the local managers take such things into consideration. Heifetz and Cortot are what they are because of their individual genius, not because one is a Russian and the other a Frenchman. Werrenrath can sing splendidly, Spalding and John Powell can play magnificently, and they are among the greatest of our American artists, but never because they may have happened to be born in Logansport or Plainfield. Let us get away from this provincialism and engage an artist because he can do something worth while, not because he waves an American flag or tacks a 'sky' or an 'ini' on the end of his name. True art is above such considerations."

Farrar Indorses Frank Waller's New Song

A new song written by that prolific composer, Frank Waller, has been heartily endorsed by none other than Geraldine Farrar, who will use it on her tour this spring. She writes Mr. Waller about his song in the following terms:

April 15, 1921.

"My dear Mr. Waller:
 I shall be very happy to have you dedicate the little encore song to me and I am taking the liberty of keeping this manuscript (unless you desire otherwise), so that I may use the song on my tour this Spring, which begins at the close of the opera season here the twenty-third. I think the song delightfully piquant and just needed to supplement the success of "Her Dream."

Very sincerely,
 (Signed) GERALDINE FARRAR.

Not Confidential nor Personal

A few days ago, a single copy of music was received at this department addressed to the writer. This is not unusual, for reviewing of new songs occurs frequently in the routine of things. The cryptic message read, "Not confidential, nor personal, Sincerely, Chappell-Harms Inc. Publishers." The number proved to be "Lazy Mississippi," one of their newest ballads. Now the question is—how did they guess it? It was a long shot and yet perfectly correct. The note is assuring with its "Not Personal," but there is something very suspicious about it. It is a charming ballad, and has one loyal daughter as sponsor.

Ralph Thomlinson's Engagements

Ralph Thomlinson, baritone, filled his thirty-eighth engagement this season with a joint recital at Mount Carmel, Pa., with Stella Thomlinson. Mr. Thomlinson's May engagements include appearances in Erie, Pa.; Newark, Philadelphia and Yonkers (with the Chaminade Club), the latter being his second engagement with this organization this season.

May 1 Mr. Thomlinson began his duties as solo baritone at the Greenwich Presbyterian Church of New York.

Werrenrath Programs "Colleen o' My Heart"

Reinald Werrenrath sang Arthur A. Penn's "Colleen o' My Heart" when he appeared at the Avon Theater, Watertown, N. Y., on January 5, and also at his second Carnegie Hall recital on January 9.

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S. A. I. HOLDS ANNUAL CONVENTION

Lincoln, Neb., the Scene of Much Activity as Organization Holds Fifteenth Yearly Meetings

Lincoln, Neb., April 22, 1921.—Lincoln served as hostess city to Sigma Alpha Iota, the national musical sorority, April 17-20, when the members met here for their fifteenth annual convocation. Kappa Chapter of Lincoln and the many friends of the sorority left nothing undone which might add to the pleasure of their visit.

Much business was transacted at the headquarters, the Lincoln Hotel, and many were the impressive ceremonies such as the initiation into the fold of Mary Turner Salter, composer and coach of national fame, and Madame Gardini, of Paris, both of them Kappa chapter honoraries. May Pershing and Mrs. D. M. Butler, sisters of General Pershing, and Mrs. L. E. Mumford, of the Matinee Musicale, were pledged as Kappa patronesses. Other pledges during the convention were Dorothy Morton Jobst, niece of Mary Turner Salter, and late of Omaha, whose brilliant piano playing quite astonished the large coterie of Lincoln musicians.

Many social affairs had been arranged for the visitors, delegates and alumnae, including a luncheon as guests of the Lincoln Chamber of Commerce; an "At home buffet luncheon" at Kappa Chapter House; automobile tour and reception at Fine Arts Shop, as guests of Mu Phi Epsilon; informal reception with Edith Lucille Robbins (a patroness of Kappa) in her studio; "Brown Betty" dinner for which Lincoln is famed.

On Monday afternoon a large section of Temple Theater was reserved for S. A. I., where, as guests of the Matinee Musicale, they went in a body to attend the Gardini concert. On Monday evening, the entire faculty of the University School of Music was in the reception line at the party planned so successfully in their honor. A program, presented by Sidney Silber, pianist; Carl Frederic Steckelberg, violinist; Lawrence Robbins, organist; Vera Upton, soprano; all of the University School of Music, delighted the visitors. Especial deference was paid to the national honorary members at the Monday luncheon when at every place there was one of their pictures with a red rose—the flower emblem of the sorority. A list of these national and international celebrities includes Louise Homer, Olive Fremstad, Amelita Galli-Curci, Frieda Hempel, Corinne Rider-Kelsey, Elsa Ruegger Lichtenstein, Margarete Matzenauer, Yolanda Merö, Christine Miller, May Muckle, Claudia Muzio, Olga Samaroff, Marcella Sembrich, Janet Spencer, Gertrude May Stein, Harriet Ware, Florence Easton, Florence Hinkle, Clara Butt, Julia Claussen, Rosa Raisa.

The delegates' musicale, at the home of Mrs. C. O. Bruce, Kappa patroness, was one of the happiest meetings, Tuesday evening, April 19. Those participating in the program were Thelma Fredericksen, Gamma (Chicago); Gertrude Evans, Epsilon (Ithaca); E. Gay Gidley, Mu (Grand Forks, N. D.); Susan Gordon, Lambda (Boston); Margaret Engler, Xi (Appleton, Wis.); Jeanette Donhowe, Pi (Des Moines, Ia.); Clara Lundell, Alpha (Ann Arbor, Mich.); Jude Deyo, Kappa (Lincoln, Neb.); Alma Belcher, Iota (Cincinnati, Ohio). The accompanists were Flavel Bollman and Gertrude Culbertson Bell, of Kappa, Lincoln, Neb.

Perhaps the climax of the convention was the banquet in the ballroom of the Lincoln Hotel, when over 200 met together around the big round tables. After the dinner the toast mistress, Elsie M. Chapman, retiring national president and member of Theta, Topeka, Kan., in a few well chosen words, announced the following toasts, which were cleverly arranged to illustrate "A Spring Symphony": Introduction and romance, Elizabeth Luce, Kappa; andante, Marjorie Bacher, Omicron; motive, Christine Roush, Zeta; allegro ma non Tanto, Janet Ives, Delta; maestoso, Dorothy McFarland, Beta; scherzo, Eleanor Mackay, Eta; rondo, Esther Long, Mu, and finale, Helen Scott, Theta. Further short talks were made by the incoming national president, Mrs. Saylor Wright, Iota, of Cincinnati; Mrs. Willard Kimball, May Pershing, Mrs. D. M. Butler, Mrs. S. R. McKelvie, wife of the Governor; Mrs. H. J. Kirschstein, manager of the "Artists Course," and Annie Miller, of the Nebraska State Journal.

Following these, the impressive installation ceremony took place when the national officers for the coming year were installed. Helen Turley in her inimitable and charming manner presented gifts to the retiring president, a tall silver vase from the convention delegates and a framed art gem from Kappa Chapter. The banquet marked the close of one of the memorable landmarks of this splendid body of workers. The delegates were the recipients of many souvenirs, among them autographed copies of Edward Walts' latest song, "The Mother's Croon." Thurlow Lieurance, of whom America is justly proud, was present at a luncheon and announced a gift to each delegate of his latest song cycle, "Songs from the Yellowstone." Lincoln visitors departed feeling that the warm handclasp extended them would be long cherished. The next annual convention will be in Boston with Lambda as hostess chapter.

E. E. L.

Fanning to Summer on the Pacific Coast

On account of the very active season he has had here since his return from Europe last fall, Cecil Fanning has decided to remain in America. Last year Mr. Fanning went abroad intending to give six recitals in London and have the balance of the summer for recreation, but his success with the British people was so great that he gave upward of forty concerts in all, singing twenty-three times in London alone, and thereby reducing his vacation period to a mere fortnight. He had planned to return to England in June for a second season, but since he is already booked on this side, beginning on October 6 in Buffalo, he has con-

cluded that a summer completely devoted to rest will be more beneficial. H. B. Turpin, his accompanist, and Mrs. Turpin, are taking a house in Victoria, B. C., for the summer, and Mr. Fanning and his sister will be their guests during July and August.

Pennsylvania Council (N. A. O.) to Hold Convention

The first State convention of the Pennsylvania Council of the National Association of Organists will be held in Lancaster, Pa., June 7. The Lancaster Chapter will act as host. Eminent organ composers have been engaged as soloists and a representative of the American Organ Builders' Association will deliver an address relative to modern organ building. An authority will give a moving picture demonstration on the art of "How to Play the Movies," and as a feature of the evening program Pennsylvania organists will play their own compositions.

Among those who have signified their expectation to be present are representatives of the American Guild of Organists, American Organ Players' Club, American Organ Builders' Association, National Organists' Association, and the New Jersey Chapter of the National Association of Organists.

The following committees to assist and co-operate with the State President, Dr. William A. Wolf, have been selected from the Lancaster Chapter: Finance—Charles E. Wissner, E. H. Levan, Richard M. Klein, Ethel Ostermeyer; program—Richard M. Stockton, William Z. Roy, George B. Rogers, George Benkert; publicity—E. H. Levan, Richard M. Klein, H. E. Reichardt; correspondence—Edna Mentzer, H. A. Sterbach, Florence Marks, Irvine McHose; hotels—John G. Brubaker, Clarence McHose, and social—Mrs. Ray Hall, Esther Bach, Robert Stewart.

Lecture at David Mannes School

"The Theory of Pitch and Its Application to the Harmonic Basis of Music, to the Aesthetics of Music, and to the Instruments in Use Today" was the imposing title of the second of Leopold Damrosch Mannes' lectures, delivered Wednesday evening, April 27, at the David Mannes Music School, New York. The lecture was characterized by the same delightful informality as prevailed the week previous, which encouraged discussion and close inspection of the various acoustical experiments performed on the platform.

Perhaps the most interesting theory advanced by Mr. Mannes, certainly the one which met with most discussion, was on the invariability of piano "tone" by any variety of so called "touch" upon the piano keys.

"Since any typical 'quality' of a given tone is dependent upon the number and selection of overtones caused to vibrate, and upon that alone, it is obvious," said Mr. Mannes, "that to change the quality one must alter these factors, and in the case of a piano action, which admits of no variation except in the quantity of the energy that reaches the strings, the kind of force which we originally impart to the keys is of no significance except in its physical, chiefly

rhythmic, reactions on the player himself, and, by suggestion, on his audience."

Pianists in the audience objected strenuously to this, and at the end of the lecture much good natured controversy took place.

NEW ORLEANS HEARS FIVE NOTED STARS

Garrison, Godowsky, Rosen, Bauer, and Thibaud Give Programs

New Orleans, La., April 4, 1921.—The Philharmonic Society recently presented Mabel Garrison in a song recital which proved to be one of the most enjoyable events of the season. The delightful songstress was in excellent voice and displayed rare qualities of vocal and interpretative art.

GODOWSKY-ROSEN RECITAL

Leopold Godowsky and Max Rosen appeared in joint recital on March 16, at the Jerusalem Temple, under the auspices of Philip Werlein, Ltd., through its artistic department, Harry Brunswick Loeb manager. Both artists were in excellent form and gave a concert which will remain memorable. Mr. Godowsky revealed those transcendent qualities that make him unique among pianists, and Mr. Rosen made so deep an impression that his return to this city will be looked forward to with delight. The young man's exquisite tone, ardent temperament and splendid technique combined in making his performance a rare treat. Both Mr. Godowsky and he were acclaimed with enthusiasm.

BAUER-THIBAUD RECITAL

Harold Bauer and Jacques Thibaud were presented by the Philharmonic Society on March 19. As at all Philharmonic concerts, the audience was exceedingly large. Mr. Bauer's scholarly pianism needs no comment at this late date. Mr. Thibaud played with great charm and suavity. The Philharmonic Society is planning big things for next season.

H. B. L.

Scott's "Romeo in Georgia" in Demand

John Prindle Scott's song, "Romeo in Georgia," is becoming a popular number with the tenors and baritones. Joseph Mathieu, tenor, has been using it on a concert tour in Massachusetts with great success, and Sheffield Child won favor with it recently at New London, Conn. Harold Fisher, a Poughkeepsie baritone, also used it with excellent results in his home town.

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Musical Comedy - Drama - Motion Pictures

It surely must be the end of the winter season, and well advanced into the summer if last week can be taken as a forecast. It is hard to recall a week even during the past months that offered more entertainment. Despite the fact that the offerings were musical they developed into some very noteworthy productions.

Beginning on Monday night, May 9, at the Ambassador Theater, Capt. M. W. Plunkett presented an all-Canadian company of ex-service men, of the Third Division of the C. E. F. in "Biff, Bing, Bang!" This revue has been playing Canadian towns for the past two years with such success that it proved nothing short of a sensation. Its advent in New York has been heralded as one of the best shows of its kind. As a female impersonator, Ross Hamilton is a fair equal of our own Julian Eltinge. The production met with most favorable criticism, and undoubtedly will play here for several weeks. A detailed account will be published in a later issue.

On Tuesday night, "Phoebe of Quality Street" opened. Wednesday evening saw the premier of "The Last Waltz" at the Century.

Walter Hampden offered "The Taming of the Shrew" at the Broadhurst Theater.

On Tuesday "The Harlequinade," a very charming and entertaining play, was presented by the Neighborhood Players, and during the last half of the week, a new Spanish ballet, called "The Royal Fandango." These are the final offerings of the season, and both productions have received favorable criticism.

On Monday night last, musical version of "The Three Musketeers" began as the first offering of the Southern Opera Company that has taken over the Manhattan Opera House for the summer.

Closings are coming fast now. Last week saw the end of "Dear Me," a clever little comedy with Grace La Rue and Hale Hamilton. The run here was for eighteen weeks, which is a very good engagement for a play of this kind in New York.

"Enter Madame," with Gilda Varesi and Norman Trevor, closes this Saturday night at the Fulton Theater after forty weeks' stay. The season has not offered a more popular drama, and owing to the great demand the production will open at the Republic Theater on Monday night.

"Lady Billy," with Mitzi, also closes Saturday night with a twenty-three weeks' stay to its credit. Most of the critics declare that Mitzi has never had so good a show. The season has been most successful. Mitzi sails for Europe at the end of this engagement. It is believed that she will tour next season in "Lady Billy" although definite plans have not been announced as yet.

"Passing Show of 1921" closes next week. This makes twenty-one weeks for the Winter Garden spectacle. The entire organization is due to leave for the Apollo Theater in Chicago, as a summer attraction there. The Shuberts have arranged to use the revival of "Belle of New York" as the Winter Garden summer attraction and not the new Century Roof Theater as formerly announced.

"Rollo's Wild Oat" will also end its season in another week at the Punch and Judy Theater. This little comedy of Clare Kummer has certainly been one of the worth while offerings of the past season, with a twenty-six weeks' run well merited.

"Mixed Marriage" moved over to the Frazee Theater for a very short run as a regular attraction, after about seven months, and at as many different theaters as a "special matinee." This play also ranks as one of the exceptionally fine offerings of the season.

"THE RIGHT GIRL."

It is rather gratifying that a sweet, clean little musical comedy like "The Right Girl" can enjoy popularity and prosperity. When this premier took place ten weeks ago at the Times Square Theater, the opinions of the press were about equally divided in favorable and unfavorable criticism. Personally, we were delighted with the production but ventured to state that it might not meet with success due to the fact that it was "rough stuff" and "slap stick." Many changes have been made in the cast. Charles Purcell heads the list. There are at least four "song hits" in the score.

BONCI FOR VAUDEVILLE?

Variety, the theatrical paper, publishes the following in the issue of May 13: "Alessandro Bonci, tenor of the Metropolitan Opera for two years and afterwards tenor of the Chicago organization, was offered this week to the big time bookers by Alf. Wilton. Bonci is said to get \$1,500 for a concert date; vaudeville figure was not mentioned."

"PHOEBE OF QUALITY STREET."

If one wishes to "reminisce" back eighteen years ago to the days when Maude Adams played "Quality Street" by James M. Barrie at the Empire Theater, there will be much dissatisfaction voiced over the present comedy with music, "Phoebe of Quality Street," based on the same story, now playing at the Shubert Theater. Nothing will be gained by these futile comparisons for apparently there was little desire to reproduce the famous Scotchman's comedy in its original form.

It is best to look at this musical comedy from the standpoint of what it gives our local stage in the way of a musical entertainment. It is a decided advancement over most of the offerings of the past season in that it has a story, and a good one, as a basis. Mind you, very little is claimed for this book if Barrie is held responsible, but the adaptation which Edward Delaney Dunn arranged more than meets the demands. So much trash has been foisted on our long suffering public under the guise of musical comedy and revue that we are heartily tired of it. The day is here when the public will have none of it. This has been proven conclusively by the numerous failures during the last couple of years and the appalling sums of money wasted on mediocre productions. Therefore, "Phoebe" will play her part in the new era in musical entertainment that is surely here.

The best thing about the whole show that J. J. Shubert has presented is the lovely music written by Walter Kello,

of Vienna. The melodies are charming and lilting and the waltz, "Dream of Joy," will prove popular.

The two imported artists, Dorothy Ward and Shaun Glenville, were a bit disappointing. Miss Ward seemed to be nervous and apparently suffering from a cold, so it is hardly fair to judge her from a single hearing. A part in musical comedy usually requires little serious acting, but the role of "Phoebe" is somewhat exacting and at times Miss Ward overemphasized her various emotions and seemed entirely too self-conscious, almost tragic, thereby taking from the characterization the lightness and simplicity that the roll called for. She is not a particularly good dancer. She has a good quality of voice but uses it abominably although this, as already said, may have been caused by the bad cold. As for Mr. Glenville, the Scottish comedian, there are dozens of others here in America who could do the part better. The audience liked him, however, and he put over his songs even if it apparently made him work pretty hard.

Warren Proctor was the tenor. It seems that this singer has improved considerably during the last months, especially since we heard him here in January in "Erminie." His voice was clearer and he seems to have lost a lot of his stilted mannerisms which heretofore have marked his performances.

Another bright spot of the evening was the dancing of the Glorias. Their work is artistic and graceful. We enjoyed "Phoebe" immensely because it is charming and a welcome relief. What her fate will be is not easy to determine at so early a date, but whatever happens she has paved the way for better musical comedies and for that alone she should be patronized.

"THE LAST WALTZ."

Not in years has New York greeted an operetta or musical show with the enthusiasm that welcomed the newest Shubert production, "The Last Waltz," by Oscar Straus, at the Century Theater last week. Here we have something



ELEANOR PAINTER.

Prima donna in the new Oscar Straus operetta, "The Last Waltz," which opened at the Century Theater last week. The operetta has taken New York by storm and has been declared to be the most charming musical show that has been offered in several years. Miss Painter never sang more beautifully and the local critics have said that she possesses the most beautiful voice in light opera today.

musical that is worthy of the name. The entire production is of lavish and artistic beauty and every effort has been made to give New York a semblance of the old Viennese operetta that flourished in America a decade ago. Despite the fact that there are dull spots in the action and the third act is entirely unworthy of the first two, "The Last Waltz" is a hit and unless we miss our guess, is good for a summer run.

First, and foremost, is the musical score by Oscar Straus. It is delightfully fascinating but there may be a chance of it being too good or should one say difficult, to be greatly popular. In other words, it is not music that every one can sing, nor do the melodies cling to the memory. Then there is Eleanor Painter! Never has her voice sounded more beautiful and the sometimes difficult Straus music showed her artistic ability and proved once for all that Miss Painter possesses the best voice heard today on the operetta stage. In fact it is difficult to recall anyone who has sung so well there for at least a period of many years.

Walter Woolf, of Florodora fame, is also in the cast. His voice is fuller and the quality seems more beautiful than last season. He makes an ideal hero for the dainty Painter. Harry Fender also has a chance to display his pleasing tenor voice—in fact his duet with Eleanor Griffith, "A Baby in Love," is the "hit" song. Strange to relate, this number is not by the famous Oscar, but by our own Al Goodman. There are two or three of these interpolated numbers by our local lights and they seem to come in for a full share of the musical honors.

The book and lyrics are by Harold Atteridge and Edward Delaney Dunn. It is the same old story. The action takes place at some imaginary kingdom in the Balkans. Prince, princess, and grand dukes galore. Only this time there are two American heroes instead of one. And this leads up to the riot of comedy in the production. James Barton! It

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"TWO LITTLE GIRLS IN BLUE"
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The New Musical Comedy Hit

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Last 2 Performances—Saturday Matinee & Night

HUDSON WEST 44th ST.—EVENINGS 8:30; MATS.
WED. AND SAT. 2:30
Opening Monday May 23
GEO. M. COHAN (Himself)
in **"THE TAVERN"**
"The Season's Laughing Success"

is a difficult matter to keep him from carrying away all of the honors. He is a scream. He has several new dance numbers and to the delight of the audience, for one of his encores he does his famous skating bit. But for Barton the third act would fall flat.

Guran and Marguerite are also in the cast, and do some mighty fine dancing. Their numbers are not new to New York audiences, as they were very recently one of the chief attractions at the old "Century Roof Show." Isabelle Rodriguez, the Spanish dancer, added one of her artistic numbers to the third act. She certainly can dance sufficiently to satisfy the most exacting Latin taste and when it comes to the castanets, she is an artist! James Barton joined in her number and spoiled the effect of the dance, but he "stopped the show" with his Bad Man number.

And so it goes on down through the entire excellent cast, each member worthy of personal consideration. It is most unusual for a musical entertainment to receive such glowing praise from our local critics. It is all well deserved, however, and we welcome such a production and can only hope that this is a sample of the fine quality of summer musical shows that are about to descend upon us.

Notes.

The Selwyns and Lew Fields will present a new revue entitled "Snapshots of 1921" at the Selwyn Theater during the week of May 30. The revue will consist of travesties on popular subjects and plays of the day.

"Shuffle Along" is the name of a musical comedy with an all-colored company. It will open for a limited engagement at the Sixty-third Street Theater in two weeks. This is the first show of this kind for years.

"Golden Gate Revels," a new musical extravaganza from California, comes to the Globe Theater on May 23 for a four weeks' engagement.

Augustus Thomas' "Nemesis" will end its engagement at the Hudson Theater in another week. The succeeding attraction, opening during the week of May 23, will probably be George M. Cohan in "The Tavern."

George White's "Scandals of 1921" is due to arrive in New York late in June, with Ann Pennington heading the cast which includes Lou Holtz, the blackface comedian.

Eugene G. O'Neill has arrived in town to attend the rehearsals of his play "Gold," which John D. Williams will present at the Frazee Theater May 23.

"Deception" has been booked for all the Loew's theaters in Greater New York immediately following the Rivoli engagement.

At the Picture Houses

ANOTHER SCOOP FOR CAPITOL THEATER.

Sascha Jacobsen, the well known and exceedingly popular young violinist, will be soloist at the Capitol Theater for the entire week of May 22. It will be remembered that Percy Grainger played at this theater during Music Week.

"J'ACCUSE."

On Tuesday evening, May 10, an interested audience filled the grand ballroom of the Ritz-Carlton to witness the initial American exhibition of the celebrated continental motion picture, "J'Accuse," at a private presentation in honor of Abel Gance, author and director. French and American colors decorated the room and the audience included many prominent French men and women. M. Gance was introduced and made an interesting speech—a speech which, since he made it in French, was lost to many among his auditors. Fortunately for them, printed translations were distributed which enabled them to follow.

The picture is unusual. It tells of the great war with a truthfulness in the matter of its horrors and the far-reaching effects of its devastation that will undoubtedly shock the sensibilities of those who never actually saw its

ruthless waste. But to those who did, it brings the hope that these others may in some small measure appreciate its stern reality. The scene is laid in the Aube and in the St. Mihiel sector—that sector so fraught with interest for every true American—and the endless, enervating life of the men in the muddy trenches is pictured with remarkable vividness.

The principal characters are Severin-Mars, as Francois Laurin; Romuald Joubé, as Jean Diaz; Marise Dauvray, as Marie Laurin; Desjardins, as Henri Lazare, Marie's father; Mancini, as Mme. Diaz, Jean's mother, and Angele Guys, as little Angele. Each was excellent. One could not help wondering if M. Gance had not in mind "In Flanders Fields," in the latter part of the picture, wherein he tries to impress indelibly upon the memory, "If ye break faith, we shall not sleep." As one who has gone through "the great Red Tragedy" as he calls it, Mr. Gance can wish for no greater relief for his labors than the proof that those who are left will prove themselves worthy of the sacrifice.

Hugo Riesenfeld directed an excellent orchestra which played very nearly continuously throughout the entire two hours which the production requires. The music was excellent, giving tonal utterance to the sentiments of the picture and adding greatly to its effectiveness.

THE STRAND.

Broadway had another opportunity last week to see the newly found star of the screen, Pola Negri, in "Gypsy Blood," from the famous story of Prosper Merimee's "Carmen," at the Strand. The film is directed by Ernst Lubitsch, who has given to our screen two of the most talked of pictures of the season, "Passion" and "Deception." In "Gypsy Blood" Negri emphasizes the fact again that she is a superb actress for pictures. As we know the Merimee story she has faithfully caught its spirit and she depicts in a true fashion the simplicity and superstition of the Gypsies of Spain together with the spirit and fire that characterize this wild creature, La Carmencita.

This is more than can be claimed for others who have attempted the same story both on the screen and more familiarly in opera, where all dramatic sopranos try to be the perfect Carmen that Bizet created from the same story. A high comb and a shawl do not constitute a Carmen, as is the common belief. And it would seem that Negri has created Carmen as she should be. There is one thing, however, that proves that she is not a daughter of the South and that is in her dancing. There is nothing more un-Spanish than the scenes when she dances unless it is to watch Geraldine Farrar and Mary Garden attempt the same thing. It is to be hoped that both of these famous singers saw the picture for they could gather some very helpful suggestions for future performances.

Joseph Plunkett gave careful attention to the musical accompaniments. "Isabella" (Suppé) was used as the overture, with Carl Edouard and Francis W. Southerland directing. Of course this was an appropriate number for the feature, but as Carmen always pictures immediately everything that is Spanish it perhaps would have been more effective to have used another selection more in the atmosphere.

There was an original prologue not unlike the one arranged a few weeks ago for the picture "Passion Flower." It consists of a chorus and three Spanish dancers who also sing the popular air "Reliquario." Carlo Feretti was again the soloist singing an Italian barcarolle which he has used before with good results. Mr. Feretti has an excellent quality of voice, but oftentimes spoils the effect by inartistic phrasing, which jars local musicians. This seems a matter of very little importance to the audience, however, for he gets an ovation after his long a la Ruffo notes.

Carl Edouard had very little trouble in arranging a musical score. Bizet's famous music was all that was necessary combined with a stray Spanish song here and there. It was most effectively played by the Strand orchestra and added a great deal to the general atmosphere. It was a good program and picture fans just revelled in it.

THE CAPITOL.

There seemed to be no lack of interest during the second week of the revival of "The Birth of a Nation" at the Capitol. The large theater was filled for every showing and reports have it that about \$45,000 was paid during the first week for admissions. That this master picture of David Wark Griffith is for all time has been proven conclusively. Yet, with all, "The Birth of a Nation" still remains a great picture and through inspiration and execution seems modern. There have been very few pictures made six years ago or more recently that can stand a revival without deprecating their former glories.

Not having heard the original musical score by Joseph Carl Briel, there can be no comparison with the musical accompaniment arranged by Mr. Rothafel. They do, however, use his clan call from the original work, and if all of the score is as powerful as this call, it would appear useless to have arranged a new and more modern one. He seemed to have caught the spirit of the Ku Klux Klan, for the trumpet call is thrilling, has a mysterious, determined sound that is quite inspiring. Mr. Rothafel arranged many old Southern melodies to suit the scenes, and in most cases they were effective. There were times when the music seemed too loud, but this is of little matter. The organ came in for full share; in fact, it seemed to play a greater part of the time. By the way there seemed to be a perfect synchronization between organ and picture with an invisible organist. The handsome console seemed deserted, electricity and perfect timing doing the trick. At any rate it was splendidly done whatever the method. The Capitol management is to be thanked for giving the city the oppor-

tunity of seeing this picture again, and doubly so for some of us who saw it for the first time.

THE CRITERION.

A new picture, William DeMille's "The Lost Romance," came to the Criterion, May 8, for an extended engagement. In connection with this work, which features Lois Wilson, Fontaine LaRue, Conrad Nagel and Jack Holt, Director Hugo Riesenfeld devised a most unusual and interesting program. Mr. Riesenfeld feels—and rightly too—that the shorter subjects are not mere "fillers in" in order that the program may run two hours or more, but are important bits of an ensemble. The program opened with "Serenade" (Enrico Toselli), effectively sung by Fred Jagel, tenor, to words by R. A. Barnett. Mr. Jagel, who is an artist pupil of Vincenzo Portanova, has an excellent voice and remarkably fine diction, which cannot be commended too highly. Garbed as Pierrot, Mr. Jagel appeared in a charming garden, with a silver moonlight pervading the scene. The reality merged into "Moon Gold," a Dramafilm production, directed by Will Bradley, which continues the spirit of the serenade. The Criterion Orchestra, Victor Wagner conductor, and Drago Jovanovich, assistant conductor, played splendid accompaniments throughout the program. In "Moon Gold," a special feature was the excellent piano solos of Jacques Pintel, and at frequent intervals was heard again the voice of Mr. Jagel, singing Pierrot's serenade.

The first of the Benda mask ballets, arranged by Mr. Riesenfeld, had its debut on this program, marking a new departure in motion picture program making. Desha as the Sad Girl, Vera Myers as the Frivolous Girl, and Paul Oscar as The Dude, by means of dance and pantomime, skillfully done, tell the doleful story of the Sad Girl who loved and was loved by The Dude until the Frivolous Girl came along and attracted his fickle fancy. The masks, which created a sensation at the Greenwich Village Follies last year, and the costumes are by W. T. Benda, the well known artist. The number was received with unqualified approval on the part of the delighted audiences. Another unusual bit was Tony Sarg's Almanac, "The First Circus," an animated cartoon which had for its subject a prehistoric circus. Shadowgraph dolls are used by Mr. Sarg instead of the pen and ink drawings generally used in productions of this order. Against a soft gray background, the funny silhouettes depict motion with great smoothness and thoroughly delighted every one.

THE RIALTO.

Friedrich von Flotow's music furnished the opening number for the Rialto program last week, when the overture to his tuneful "Martha" was performed by the Rialto Orchestra, Hugo Riesenfeld and Lion Vanderheim conducting. It is a number which never fails to charm and which may be counted upon to score. Edoardo Albano, baritone, added to his reputation as a favorite singer with Rialto audiences by his excellent interpretation of Renato Brogi's "Visione Veneziana." The other musical number on the program was the Scotch fantasia of W. C. MacFarlane, played by John Priest. The film feature was "The Wild Goose," from the Gouverneur Morris story.

NOTES.

The Fox film, "A Connecticut Yankee in King Arthur's Court," has another week to run at the Selwyn Theater. It has not yet been decided if it will get a new home, to continue a Broadway run. This makes a ten weeks' run, and for a comedy picture, is considered unusual.

When S. L. Rothafel made a new musical score for the "Birth of a Nation" which had a phenomenal success upon its revival at the Capitol for the past two weeks, he used Dorothy Foster's popular ballad, "Rose in the Bud," as the dominating theme throughout the score. This belongs to the new popular ballads from Chappell-Harms Incorporated.

FEATURE PICTURES WITH MUSIC THAT CONTINUE.

"Queen of Sheba" Lyric
"A Connecticut Yankee in King Arthur's Court" Selwyn
"Way Down East" Forty-fourth
"Over the Hill" Park
"Dream Street" Town Hall
"Four Horsemen of the Apocalypse" Astor

Marie Samson, prima donna of the Budapest Opera House, will be the soloist at the Capitol this week. Miss Samson made her debut several weeks ago at this theater, and received rather favorable criticism. Her voice is of good quality and she displayed considerable artistry. Her selection was the "Bird Song" from "Pagliacci."

"The Two Orphans," the famous French story of sister love and romance, is to be the plot on which David Griffith will build his next film production. The story originally appeared as a novel by Adolphe D'Ennery, with the translation for the stage by Kate Claxton. MAY JOHNSON.

CURRENT NEW YORK MUSICAL ATTRACTIONS.

"Biff, Bing, Bang!" (the Canadian Expeditionary Force Service show), Ambassador Theater.
"Irene" (musical comedy), Vanderbilt Theater.
"Honeydew" (Zimbalist's musical comedy. Return engagement), Casino.
"June Love" (charming musical comedy), Knickerbocker Theater.
"Lady Billy" (last week), Liberty Theater.
"Love Birds" (one of the musical comedy hits), Apollo Theater.
"Passing Show of 1921 (final week), Winter Garden.
"Phoebe of Quality Street" (musical comedy), Shubert Theater.
"The Right Girl" (a genuinely attractive musical show), Times Square Theater.
"Princess Virtue" (musical comedy), Central Theater.

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MARGUERITE CLARK in "Scrambled Wives"

STRAND SYMPHONY ORCHESTRA, CARL EDOUARDE, Conducting
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ALL FAVORITE CAST IN

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The best orchestral and vocal music is always
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Photo Plays week of May 22nd will be

RIVOLI Broadway at 49th St.

"THE WOMAN GOD CHANGED"

RIALTO Times Square

BEEBE DANIELS
in "Two Weeks With Pay"
(A Realart Picture)

CRITERION Broadway at 44th St.

Third Week
"THE LOST ROMANCE"

"Sally" (this season's most phenomenal musical show), Amsterdam Theater.
"The Last Waltz" (new Strauss operetta claimed to be the best musical offering presented in New York in years), Century Theater.
"The Three Musketeers" (opening week), Manhattan Opera House.

More Praise for Stokowski Prize Winner

Carlton Cooley, the artist from the Zeckwer-Hahn Philadelphia Musical Academy who won the Stokowski medal last spring, was the soloist recently with the Philadelphia Orchestra, and the following day he was accorded high praise by the critics on the various dailies. Among other things, the Philadelphia North American said that if Mr. Cooley came from Snizelosnitchvitchia, Russia, and wore a flowering name, he undoubtedly would be hailed as a heaven-sent sensation and cut a flaming, meteoric path through the American concert field.

OPPORTUNITIES

FOR SALE—Four old violins, genuine Giovanni Gagliano, Giuseppe and Antonio Gagliano (Naples), Petrus Guarneri (Mantua), Neuner and Hamestainer (Mittenwald). Fine tone, good condition. Care "M. B." MUSICAL COURIER, 437 Fifth Avenue, New York.

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VIOLIN FOR SALE.—Original Albany, wonderful instrument. Price \$600. Address "A. A. L." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

DALLAS ENJOYS ITS FINE OPERA SEASON

Chicago Opera Association Gives Four Performances Before
Large and Enthusiastic Audiences

Dallas, Texas, April 12, 1921.—The engagement of the Chicago Opera Company March 22, 23 and 25 was the gala event of a musical season which had already been filled with many fine attractions. The credit belongs to Harriet Bacon MacDonald and Mrs. Wesley Porter Mason, the well known local managers, for the bringing of this fine musical feast to our city. Large crowds attended every performance, hundreds coming from many adjoining towns of north Texas and Oklahoma. It is estimated that more than 12,000 people heard the four operas given here. As for the company itself, artistically there was nothing left to be desired. In scenic beauty the stage pictures surpassed anything ever before shown here—the chorus and ensemble was perfect, the orchestra extraordinarily fine, and the principals in all the casts among the best to be found upon any operatic stage. Mrs. Mason and Mrs. MacDonald had the large Coliseum elaborately decorated with American flags for the occasion, which added much to the general atmosphere of the whole.

The first opera was "Carmen" with Mary Garden in the title role, Muratore, Baklanoff and Margery Maxwell in the other leading parts. This drew the largest house of any of the performances. Miss Garden had contracted a severe cold in traveling and was not in such good voice as at her recent recital, but nevertheless gave a portrayal of Carmen that will long be remembered for the dramatic heights she attained. Margery Maxwell, American soprano, was a delightful Micaela and Muratore and Baklanoff both admirable in the parts of Jose and Escamillo. Others in the cast were Defrere, Coutreuil, Falco, Pascova, Nicolay and Corenti.

There was much interest in the conductor, Giorgio Polacco, who shared honors with the singers. There is much fire and spirit in all of his work, and the splendid orchestra under his baton was all that it should have been, both as a background for the singers, and in the orchestral work alone.

A remarkable production of "Lohengrin" was given on the second evening. The Lohengrin was Edward Johnson, tenor, who displayed a voice of beautiful quality, and also made a fine appearance. His English enunciation was exceptional, and in his work the role had added charm in the translation, through being able to understand all that he sang. Rosa Raisa, famous dramatic soprano, distinguished herself as Elsa. Her appearance had been looked forward to with great expectations, and she was all and more than had been anticipated. Cyrena Van Gordon, American singer, who had been cast for the Ortrud, was ill and unable to appear, and the part was taken by Carmen Pascova on but twenty-four hours' notice. Never having sung it before, this was something of a feat, and yet much of the second act was omitted from the opera on account of the amount of singing done by Ortrud in it. Despite these changes, however, it was a thrilling and inspiring performance of "Lohengrin" throughout. Pietro Cimini showed himself to be an excellent conductor. In the orchestration of this opera, the sixty-five-piece orchestra of the Chicago organization rose to emotional climaxes seldom surpassed. Mention should be made of Desire Defrere who as the Herald did some very fine singing, and also of Edouard Coutreuil who was a satisfactory King Henry.

The Saturday matinee of "La Traviata" proved a personal triumph for Freida Hempel, whose Violetta is justly celebrated. After the first act in which she sings several florid arias and has ample opportunity for the display of her vocal powers, she was given eight curtain calls, and later on she came back eleven times. Alessandro Bonci deserves especial mention for his singing. He is an experienced artist, and his lyric tenor voice was heard to advantage. Others in the cast were Rimini, Falco, Mojica, De-

frere, Civi, Nicolay, Minerva, Corenti and Cantor. Alexander Smallens was the conductor.

The double bill of "Cavalleria Rusticana" and "Pagliacci" ended the engagement on Saturday night, and was an event long to be remembered. Rosa Raisa again appeared and did some magnificent singing and acting in the role of Santuzza. Forrest Lamont was an impressive Turridu, and the others in this cast, all of whom were warmly received, were Anna Corenti, Desire Defrere and Philene Falco. Polacco again conducted with the fire that characterized all of his work, bringing out many beautiful effects and contrasts from the splendid orchestra.

"Pagliacci," following this, also conducted by Polacco, was wonderfully given. Muratore scored another great success. With his face entirely whitened he presented a different looking Canio than is usually seen, and did some remarkable singing. Margery Maxwell as Nedda strengthened the good impression made on her first appearance, and was much enjoyed. Rimini as Tonio gave an admirable interpretation of the famous prologue, and was excellent throughout the part. Others in this cast were Desire Defrere and Ludovico Oliviero.

It was officially announced at the close of this engagement that another season Dallas would have a whole week of opera given by this remarkable company, an event which will be looked forward to with great anticipation.

R. D.

Vincent d'Indy to Visit America

Concert Management Arthur Judson has announced the engagement of Vincent d'Indy, the celebrated French composer, conductor and pianist, for a seven weeks' visit to this country. While he is known primarily as a composer, d'Indy is also a conductor of authority and a pianist of great merit. It was as a pianist that he started his musical career, but his talents are of such diversity that this fact is not often remembered. As the ardent disciple of César Franck, and as the founder of a school of French composition himself, the visit of d'Indy to America will be one of the high lights of the coming musical season. His first American appearance will be on December 1 and 2, when he will lead the forces of the New York Symphony Orchestra. He will also appear as guest conductor of the Cincinnati, Boston and Philadelphia orchestras, appearing with the latter organization at its concerts in Philadelphia and on tour in Washington, Baltimore, Harrisburg and Pittsburgh. His own compositions will, of course, be features of the programs. In addition, he will give a few piano recitals in the principal cities.

Greta Torpadie Sings Henry's "Gather Ye Rosebuds"

Greta Torpadie is using Harold Henry's delightful song "Gather Ye Rosebuds" on most of her programs this season. In the review of Miss Torpadie's recent recital in Jordan Hall, Boston, the critic of the Transcript wrote in the issue of January 20: "One other of the songs yesterday deserves special comment—Harold Henry's 'Gather Ye Rosebuds While Ye May.' Here is an English song of true distinction, with a model touch in the harmony well suited to the ancient poem."

Fanning Booking Fast for Next Season

Cecil Fanning, who gave a recital for the Arion Society of Charleston, S. C., last November, has been booked for another in the Charleston Musical Society's series on February 19 next. This will be part of a Southern tour which will take him through Texas to the Pacific Coast. His success in the Fritschy Course in Kansas City, Mo., in February, has led to his being engaged for ten recitals in Kansas and Oklahoma, under Mr. Fritschy's local direction next December. He will open his season on his return from Europe at the Buffalo Festival on October 8.

Raymond Walters Writes on Registration

An interesting article by Raymond Walters, registrar of Lehigh University and secretary of the American Association of Collegiate Registrars, has been reprinted from "School and Society." In it, Mr. Walters gives statistics of registration of thirty American universities for 1920. It is interesting to note that the Northwestern University is first in number of music students, followed by Kansas, Wisconsin, Illinois and Yale, in the order named.

Amy Ellerman Sings in "Hora Novissima"

Amy Ellerman did some exceptionally fine singing as contralto soloist in Parker's "Hora Novissima" at the third annual festival of the Ascension Oratorio Society at the Church of the Ascension in New York on the evening of May 4.

DENVER ENJOYS A REAL MUSICAL TREAT

Pawlowska, Schumann-Heink, Alda and Levitzki Star Attractions—Local Artists Please

Denver, Colo., April 5, 1921.—The last month has kept musical Denver busy, several unusually fine local concerts vying in popularity with the visiting stellar attractions. Among the former must be mentioned a program given by students of Paul Clarke Stauffer, head of the Denver Conservatory of Music, at the Knight-Campbell Hall, which introduced a number of promising young pianists whose clever work called forth much praise from the large audience. They were Gwendolyn Ashbough, Margaret Smith, Valdo Gorman, Genevieve Behen, Blanche Calkins, Maxine Thompson, Josephine Courtney, Belle Pratt, Chester Garbutt and Ethel Worth.

Also worthy of especial mention was the joint recital given by Vera Bryce, pianist, from Helen Hanson's studio, and Harlan Webber, violinist, pupil of Edith Sindingler Wible. An interesting program, supplemented by a string orchestra, served to exploit the skillful work of the young musicians.

PAWLOWA AND SCHUMANN-HEINK

The end of February was made notable by three performances, under the Oberfelder management, of Anna Pawlowa with her magnificent supporting company and symphony orchestra. The general performance was of a higher order than ever before and the three beautiful programs completely filled the auditorium with enthusiastic admirers of the terpsichorean art, as exemplified by these superb Russians.

Mr. Oberfelder struck another popular chord, when he presented the much-loved Schumann-Heink in recital at the Auditorium on March 4. Mme. Schumann-Heink is a true marvel in that, after her many years of constant concert giving, her voice is still as fresh, powerful and utterly delightful as of old. The passing years have only added mellowness and distinction. She sent her audience away in a warm glow of satisfaction, and more enthusiastic than ever, over both charming singer and gracious woman. Assisting her were George Morgan, an excellent baritone, and Katherine Hoffman, sterling accompanist.

An open meeting of the Godowsky Piano Club, consisting of pupils of Anna Knecht, occurred March 6, the following young pianists presenting a well-balanced and thoroughly interesting program in creditable fashion: Estella Moore, Riccarda Forrest, Belle Stein, Mrs. F. J. Smith, Julia Wiener, Virginia Parfet and Virginia Rigg. Hazel Olive Bennet, soprano, interpolated a delightful group of songs.

The annual spring frolic of the Denver Music Society, took place March 8 at the Adams Hotel and introduced "King Jazz," "Queen Riot" and their royal entourage in a riotous evening of original "stunt" performances. The program committee was Paul Clarke Stauffer, chairman; Henry Sachs, and Frank Farmer.

The following Tuesday evening, the Tuesday Musical Club presented Henry Houseley in a program of some of his best known compositions. The quartet from the Tuesday Club sang. Other singers, who rendered solos, were Daniel Angevine, Edward Walters and Mrs. F. I. Hollingsworth, while Edith Sindingler Wible played two violin selections. Mrs. John B. Williams gave entertaining reminiscences of Mr. Houseley's early days in Denver, and enumerated many of his operas and other compositions.

FRANCES ALDA HEARTILY RECEIVED

Frances Alda received a hearty reception at the Auditorium, March 10, when she gave a wholly delightful recital under Robert Slack's management. Mme. Alda is the fortunate possessor of a glorious voice of golden quality, which she uses with superb mastery. Her tones flow with ease and smoothness, limpid, colorful and velvety, but yet can scintillate with dazzling brilliance when the spirit of the music so demands. Her style is that of the consummate artist and her interpretations ideal. It was one of the most satisfying concerts of the season.

TRIUMPH FOR LEVITZKI

Whenever Mischa Levitzki chooses to play in Denver he can confidently expect a crowded house and unlimited enthusiasm. His piano recital, March 14, under the Oberfelder management, was a genuine triumph for the young Russian, all the more since the season has been overcrowded with piano virtuosi, and interest in that form of art might naturally be supposed to be waning somewhat. Levitzki, however, won his audience completely from the first note. He plays in the big manner, possesses a brilliant technique, a fine sense of balance, of fitness of values, of exquisite tonal colorings, of delicate and bold phrasing, of verve and of poetical feeling, and yet one is constantly cognizant of a pervading guidance of keen understanding and sane musicianship. It was a concert which will long remain in memory.

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